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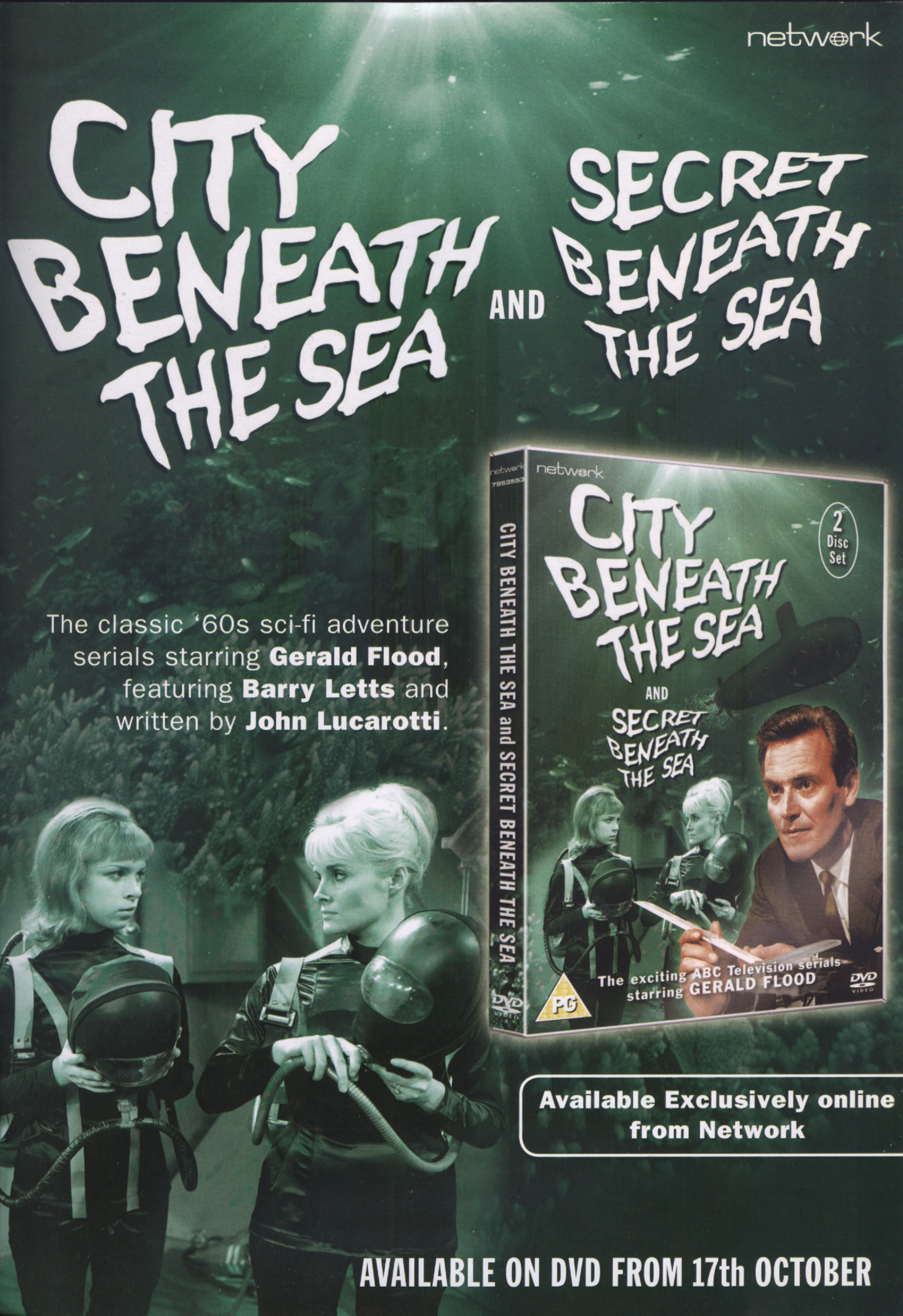

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"Definitive? Me? No! What is 'definitive' for a companion? Maybe the definitive companion is yet to come? It's an unanswerable question..."

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LETTER FROM THE EDITOR

The loss of Elisabeth Sladen, earlier this year, is still difficult to comprehend. Only 65? So young, and yet she didn't even seem to be a woman who had reached her 60s. Impossible!

For various reasons, it's taken a few months for us to be able to present this tribute issue, dedicated to Elisabeth – and I think that even with our increased page-count this month, we'd never have enough space to fully do justice to that wonderful woman.

If I may, I'll share with you a couple of small memories of Elisabeth which always make me smile. Back in 2006, a few weeks before *School Reunion* was transmitted, my dad told me that he would be away when the episode was due to be shown, and it was a shame that he'd have to catch up much later. However, since I already had a DVD of the episode, I was able to watch it with him a few weeks early.

My dad – who had always loved Sarah Jane back in the 1970s – was delighted, and so moved by the episode that he wrote Lis a fan letter. He explained how he'd managed to see the episode before everyone else, and predicted – quite rightly! – that it would be the first of many letters she'd soon receive from fans. My dad was thrilled to receive a reply back from Lis, who, on every single occasion I met her thereafter, would ask after my dad. The two of them never met face to face, but it was so typically thoughtful of Lis, that she always asked me to pass on her best wishes to him.

My second memory is when I was on set for the *Enemy of the Bane* episode of *The Sarah Jane Adventures*, when Lis spotted me. "Oh, Tom!" she said. "Come into my trailer, we'll do the interview right now!" Truth be told, I wasn't actually there to interview her that day – but I didn't let on, as the opportunity of having a good natter with Lis was always too good to pass up. As it happened, I used our ensuing chit-chat in **DWM** 402. She was always so pleased that we were able to support her series – not for her own benefit, but in recognition of everyone else who worked so hard on that show.

This issue we've brought you as many rare and previously unpublished photos of Lis as possible – including, on pages 48 and 49, a genuine glimpse inside Elisabeth's own scrapbooks, which she loaned to us a couple of years ago.

I hope you enjoy reading the memories of many others who knew Lis far better than I did, and reading the story of this amazing, beautiful and talented lady.

Tom

PRODUCTION NOTES...

Steven Moffat – *Doctor Who*'s commander-in-chief! – writes exclusively for DWM...

It's time for a party here on page 6, because – drum roll! – it's the 100th edition of *Production Notes*!

It goes roughly like this, once a month...

TOM: So, *Production Notes* is about due. Any chance you could have it in by Friday? It's just that Ben has to do an illustration for it, and we have to sort of, you know, *print* the magazine before we send it to the shops, and you were *so late* last time you had to dictate it down the phone to all the subscribers individually. Might be best to avoid a repeat of that, cos some of them were really frightened.

ME: I'm busy. I'm really, really busy. Look at this! And this! And THAT! And I don't even know what THAT is! What is that?

TOM: Please!

ME: I'm in a meeting! Look at me, in a meeting! And I don't know what any of them are talking about! What are they all talking about? Who *are* these people? Which show is this?! Oh, I'll just bluff – it's all cheekbones and running, anyway.

TOM: I'll double your money!

ME: Ha!! Think you're clever, do you? You don't pay me! Not a sausage! Twice nothing is still nothing, Spillers! Do you think I'm some kind of moron?!

TOM: Treble your money?

ME: You're ON, mate!!

Thing is, I'm not normally good with numbers (it was just pure luck I won that negotiation!), but even I understand 100. Yes, 100! Tom took time out to explain it to me, with graphs and finger-paints and a baby rattle for when I got distracted – this is PRODUCTION NOTES 100. As far as I can make out, from what he was trying to say, over and over again, during that long and arduous week, *Production Notes* has now been a regular part of this magazine for ONE HUNDRED YEARS! Yes, I was surprised too, but the plain fact is, a hundred years ago, in 1066, Russell T Davies sat down, for the first time, to write this column (by my calculation, it must have been *Production Notes* 17).

Since then, what glory, what laughter. Month after month of content-free, zero-fact, info-waffle, with jokes. There are those who claim, in all their cynicism, that the effect of reading *Production Notes* can be easily reproduced by staring at a blank sheet of paper, and being tickled by an invisible midget – but in fact, this only holds true if there isn't a watermark.

And what of the brave men and women who have kept you uninformed but a bit giggly (we hope) throughout this last century? I have some numbers here, scrawled in indelible ink on my forearm by a weeping Tom Spilsbury – and look, the silly old fool has got all the sixes upside down. Here goes then!

First among Fact Avoiders, was, of course the mighty Russell T Davies, with no less than 66 columns. Narrowly ahead is myself, with 25. Gareth Roberts has written two, while Helen Raynor, Simon Winstone, James Goss, Julie Gardner, Gary Russell and Neil Gaiman, have all written one each. And there was that smoke-filled room of fevered all-night scribbling that produced a single column from the combined intellects of Matt Smith, Karen Gillan, and Piers Wenger. There have been illustrations too – the good bits, as they're called! So take a bow, Ben Morris (94), James Clarkson (4), Ben Willsher (1) and Adrian Salmon (1). Thank you! We grow deaf from your applause – oh, hang on, maybe you're just not applauding. (If there's anyone I've left off, sorry, and you'll be receiving a basket of flowers in your imagination.)

But do you want all this behind-the-scenes info? Is that what the kids want these days, with their iPads and downloads and Google Plus and... er... skateboards.

Yes. Yes, it is. Because they only went and axed *Doctor Who Confidential*, and did you hear the crying?

Oh, sorry, I was just having a laugh there – and here I am, grumping again. But sitting here, it's only one day since I heard, and it seems hard to grasp. All shows have their time, and all shows end, but not, in all sanity, while people still watch and love them. And going by the numbers and the outcry, this show was watched and loved everywhere.

If you think about it, *Doctor Who Confidential* could have been so small – a behind-the-scenes puffpiece, that passed like a summer cloud. But under the inspired and visionary leadership of Gillane Seaborne, it became so much more. Yes, there was fun and gossip and laughter, and the continuing soap opera of *Danny Hargreaves Blows Up Something Else*, but there was also (to take the most recent – and best – example) *Script to Screen*. A magic moment when television opened up and told so many children "Yes, *you* can do it now." A few days ago – prodded and shepherded by Gillane – Matt, Marcus and I went to a school to meet the winners of the *Script to Screen* competition, and see them watch their own work on screen. And while they were excited, and saucer-eyed, to see the Doctor himself in their own school hall, for once we weren't visitors from the impossible, unattainable world of television – because they'd been told *they* could be part of it too, and they'd even seen it happen.

> "*Production Notes* has now been part of DWM for ONE HUNDRED YEARS! Yes, I was surprised too."

Out there, among all those children who took part in *Script to Screen*, possibilities opened and futures changed. Tell me what is more important than that?

Amid the clamour and the crying following this announcement, there's been the odd, droning voice of the Utterly Misguided. "I don't want to know about behind the scenes, it spoils the magic." Now listen – you mean well, but shut up! No, really, SHUT UP. Magic is for fools, and miracles are for churches. Schools and universities – and in its own small way, *Doctor Who Confidential* – tell you that *you* can do miracles too. And I don't care who I offend when I say that is so much more important.

When I was a kid, *Doctor Who* made me want to see behind the scenes. Seeing behind the scenes made me never want to leave, and one day, incredibly, got me the job of a lifetime. It did the same for Russell and David. And Mark, and Gareth, and Neil, and Paul, and Toby, and Other Toby, and Chris, and Tom and Tom and Marcus and Piers and many more than I can count (probably seven or eight) and it's going to keep doing that for as long as it is allowed.

I'm not supposed to say it, but I'm going to anyway: bad day, bad decision. I know these are straitened times. I know we're all at sea and the night is colder – but you don't start burning the lifeboats to keep warm.

Or to put it another way, you might want to think about the future if you're planning to live there. DWM

HAPPY
100TH
BIRTHDAY

Illustration: Ben Morris

GALLIFREY GUARDIAN

Claire Skinner, on location as Madge Arwell, for the *Doctor Who* Christmas Special.

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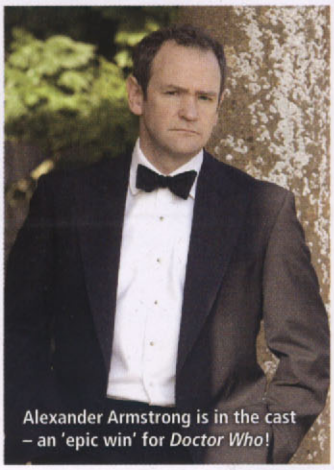
More Christmas cast members revealed!

With production of the 2011 *Doctor Who* Christmas Special now well underway, the BBC has confirmed full details of the guest cast to DWM.

As announced last issue, joining Matt Smith as the Doctor are **Claire Skinner** and **Arabella Weir**. Claire plays Madge Arwell, while Arabella plays a character called Billis. Comedian, musician and actor, **Bill Bailey** takes his first step into the *Doctor Who* universe playing Droxil. Bill starred as Manny in the BAFTA-award-winning Channel 4 comedy series *Black Books* and is a regular on comedy panel shows such as *Never Mind the Buzzcocks*, *Have I Got News for You* and *QI*.

TV presenter and actor **Alexander Armstrong**, who is probably best know for his partnership with Ben Miller in a series of comedy sketch shows, plays Reg Arwell. Alexander has recently fronted the Saturday evening game show *Epic Win*. Although this Christmas Special will mark the first time that Alexander has been seen in *Doctor Who*, his voice will be instantly recognisable as that of Mr Smith, the super computer belonging to Sarah Jane Smith in *The Sarah Jane Adventures*. Mr Smith also made an appearance in the 2008 *Doctor Who* adventure, *The Stolen Earth/Journey's End*.



Alexander Armstrong is in the cast – an 'epic win' for *Doctor Who*!

Rounding off the cast of the Christmas Special are young actor **Maurice Cole** as Cyril Arwell, *Casualty* regular **Holly Earl** as Lily Arwell, and *Benidorm* and *Pirates of the Caribbean: On Stranger Tides* star **Paul Bazely** as Ven-Garr. **Spencer Wilding**, who played the Minotaur in the last season's *The God Complex* also appears, as does regular monster performer **Paul Kasey**.

The Special, set during World War II, sees Madge Arwell and her two children, Lily and Cyril, evacuated to a draughty old house in Dorset, where the caretaker is a mysterious young man in a bow tie, and a big blue parcel is waiting for them under the tree. They are about to enter a magical new world – and learn that a Time Lord never forgets his debts…

Claire Skinner said, "I am thrilled to be in *Doctor Who* playing Madge, who is a bit of super-mum. It's a magical part."

The Special has been written by *Doctor Who*'s showrunner Steven Moffat. "The Doctor at Christmas – nothing is more fun to write," said Steven. "Maybe because it's so his kind of day – everything's bright and shiny, everybody's having a laugh, and nobody minds if you wear a really stupid hat. Of all the Doctors, Matt Smith's is the one who was born for this time of year – so it's the best news possible that he's heading back down the chimney."

Recording on the Special, which is being directed by Farren Blackburn and produced by Marcus Wilson, has taken place at the studios at Upper Boat in Cardiff and on location. Work was temporarily disrupted by a 24-hour strike on 30 September, although this has not seriously affected production.

It's anticipated that the Christmas Special will be broadcast in both the UK and the US in its traditional slot on Christmas Day.

THIS ISSUE

Confidential ends

After seven successful years, the behind-the-scenes show *Doctor Who Confidential* is cancelled. p8 ►

'Chunky' returns!

The heroes of *Remembrance of the Daleks* – Rachel, Allison and Group Captain Gilmore – are back for a new series of audio adventures. p8 ►

Box set details

Details of the latest series DVD and Blu-ray box sets – and the chance to meet Matt, Karen and Arthur! p8 ►

AudioGO releases

Following the publication of *Elisabeth Sladen: The Autobiography* (out from Aurum Press on 7 November, priced £20) an unabridged reading of Elisabeth's candid memoir is to be released on CD and for download on 1 December by AudioGO. The reader is Caroline John who played Third Doctor companion, Liz Shaw.

Sarah Jane Adventures Collection
BBC

All ten 'audio original' *Sarah Jane Adventures* stories published over the last few years (including November's releases, *Judgement Day* and *Children of Steel*) will be available as a box set on 24 November, priced £55.00.

Four new *Torchwood* stories will be released in Spring 2012. The titles are *Army of One* by David Llewellyn, *Fallout* by Ian Edginton, *Red Skies* by Joseph Lidster, and *Mr Invincible* by Mark Morris. Readers are TBC.

Tom Baker Charity Signing

The Fourth Doctor, Tom Baker, will be meeting fans and signing photos on Sunday 30 October 12pm – 4pm at The Arthur Eastern Centre, St Michaels Hospice, Upper Maze Hill, St Leonards On Sea, East Sussex TN38 0LB. The event will have a raffle including rare signed memorabilia and a top prize of tea with Tom himself! All proceeds from the event will benefit the Hospice. For further details please contact Darran Hildreth on 01424 456387 or Amanda on 01424 456371.

How to interview!

Do you want to learn the art of interviewing famous people? Regular **DWM** contributor Jason Arnopp has shared the wisdom gained from years of interviewing stars in *Interviewing Doctor Who, Ozzy Osbourne and Everyone Else*. It's available now as an ebook, priced just £3.90, from *www.howtointerviewpeople.info*

Doctor Who Confidential is cancelled after 7 years

Last hurrah – Matt Smith poses with the writers of *Death is the Only Answer*, shown during the final episode of *Doctor Who Confidential*.

D*octor Who Confidential*, *Doctor Who*'s behind-the-scenes spin-off BBC Three show, has been cancelled. The final episode, *When Time Froze*, was broadcast on 1 October following *The Wedding of River Song*.

Cost cutting and redistribution of funding has been cited as the reasons for the cancellation. A spokeswoman for the BBC said: "*Doctor Who Confidential* has been a great show for BBC Three over the years, but our priority now is to build on original British commissions, unique to the channel."

The series began life at the same time that *Doctor Who* itself was revived in 2005, with a new, accompanying episode of *Confidential* being shown on BBC Three immediately or shortly after each episode of *Doctor Who* had aired on BBC One. With exclusive access to the *Doctor Who* set, each instalment would go behind-the-scenes, talk to the cast and crew and give a fascinating insight into how each of the Doctor's adventures was made.

Senior producer Zoe Rushton, who has been with *Confidential* since the series started, spoke to **DWM** shortly after the news broke:

"It's been an absolute privilege to have been a part of such a warm and friendly family since the day *Doctor Who* made its comeback in 2005," says Zoe. "We've worked with three amazing Doctors and too many wonderful guest stars to name. And then there's the crew… What a brilliant bunch of professionals, many of whom have now become very close friends.

"This news was a big shock to us all and will leave a big hole in my life for years to come. But most of all, I'd just like to say how overwhelming it's been to see all the lovely messages and 'Save *Confidential*' campaigns that immediately sprung up in response to the news, particularly on Twitter and Facebook. I gather that an online petition already has around 15,000 signatures. What a loyal, caring bunch of fans. I'm very, very proud."

Various online efforts are campaigning for the return of *Confidential*, notably at *www.petitionbuzz.com/petitions/savedwc* If you wish to add your voice, please remember to keep any communication with the BBC clear and polite.

Blu-ray and DVD details

Extras for *Doctor Who: The Complete Sixth Series* DVD/ Blu-ray box set have been announced by producers 2|entertain.

As well as featuring all 13 episodes of this year's series (which was actually the 32nd series of *Doctor Who*!) the box set will also include the accompanying *Doctor Who Confidential Cut Down* episodes, the 2010 Christmas Special *A Christmas Carol*, the 2010 Comic Relief mini-episodes *Space* and *Time*, and the five series 'Preludes' originally available online. The sets will also include *Death is the Only Answer*, the winning entry in the *Script to Screen* competition, shown as a mini-episode in the last ever *Doctor Who Confidential*.

The box sets will also feature a number of exclusive extras including commentaries on the episodes *The Impossible Astronaut*, *The Doctor's Wife*, *A Good Man Goes to War*, and *The Wedding of River Song*. Head writer Steven Moffat has written five new mini-scenes for the box sets, themed 'Night and the Doctor' with a specially-produced instalment of *Doctor Who Confidential*, entitled *The Night's Tale*, to accompany them. The four *Monster Files* that were included in the previously-released *Part 1* and *Part 2* series sets are also included.

A special limited-edition 'Silence' version of the DVD box set will also be released sporting an alternative cover (shown below) and including four lenticular prints: the Doctor, Amy, Rory and River; the Astronaut in the lake; the Cybermen; and the Silents themselves.

Following on from the success of last year's signing event at HMV, 2|entertain is organising a huge event at Westfield Stratford where fans buying *The Complete Sixth Series* box set will have the opportunity to watch on-stage interviews with Matt Smith, Karen Gillan and Arthur Darvill, followed by a 'meet and greet' and DVD signing. The event will take place on 21 November, the day of the box set's release. The DVD set is priced at £51.05 while the Blu-ray costs £61.27.

BBC
DOCTOR WHO
THE COMPLETE SI
BBC DVD
DOCTOR WHO
THE COMPLETE SIXTH SERIES
12

Counter-Measures!

Pamela Salem and Karen Gledhill are back!

A new *Doctor Who* audio spin-off titled *Counter-Measures* will be released by Big Finish Productions in October 2012.

The first series box set reunites Simon Williams as Group Captain 'Chunky' Gilmore, Pamela Salem as Rachel Jensen and Karen Gledhill as Allison – characters created by Ben Aaronovitch for *Remembrance of the Daleks* in 1988.

Counter-Measures is set in 1964, some months after the events of *Remembrance*, as the government commissions a specialist group to investigate unexplained phenomena and dangerous new technology. "The tone is part 60s *Doctor Who*, part *Quatermass*, part *Doomwatch*, and a lot completely new…" reveals producer David Richardson.

The first series box set comprises four stories, the writers and titles of which will be revealed in early 2012.

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POLICE PUBLIC BOX

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

David Tennant is Stephen Fry's guest on *Fry's Planet Word*.

Choice Prizes

Doctor Who triumphed at the *TV Choice* 2011 Awards in London on 13 September, with **Karen Gillan** winning best actress and the show itself winning Best Family Drama. Karen and **Steven Moffat** were in attendance to collect their trophies. Other winners on the night included *Sherlock* (New Drama), **Toby Whithouse**'s *Being Human* (Drama Series), **David Tennant** (Actor for *Single Father*, beating **Matt Smith**) and **Phil Collinson**'s *Coronation Street* 50th anniversary tram crash (Soap Storyline).

Karen and David – winners!

Rory Bush Trial

Arthur Darvill is among 130 actors currently participating in *Sixty-Six Books* at London's Bush Theatre (Box office 020 8743 5050) celebrating the King James Bible 400th anniversary. He performs solo *The Crossing in Response to Exodus* on 10 and 18 October and *Halter-Neck in Response to Lamentations* on 11 and 22 as well as contributing to two 24-hour performances on 14 and 28. Others involved include **Shaun Dingwall** and **Indira Varma**.

What's Up Docs?

Colin Baker succeeds **Nicholas Courtney** as *Doctor Who* Appreciation Society honorary President. **Sylvester McCoy** played the title role in *The Mikado* at Bath Theatre Royal during September. **Paul McGann** is in conversation with Charles Dance on Sky Arts' *Living the Life* on 6 November. McGann narrated ITV1's *Exposure: Gaddafi & the IRA* on 26 September. A complete DVD set of **Peter Davison**'s *A Very Peculiar Practice* was released on 10 October.

Tennant on Fry's Planet

David Tennant is interviewed by **Stephen Fry** in the final episode of *Fry's Planet Word*, to be shown on Sunday 23 October on BBC Two.

In its final week, David and **Catherine Tate**'s *Much Ado about Nothing* was recorded for download via *www.digitaltheatre.com* (on DVD for Christmas). David co-hosts *Children in Need Rocks Manchester* on 17 November at the MEN Arena.

Matt Chat

Matt Smith appeared on Tom Allen's live chat show at Shoreditch Town Hall on 9 September a day after **Mark Gatiss**. **Karen Gillan** attended S.mouse's (*Angry Boys*' Chris Lilley) show at Islington's O2 Academy on 7 September and was *ES Magazine*'s cover star on 9 September.

River is the Doctor

BBC One's *Upstairs, Downstairs*' second series introduces **Alex Kingston** as free-thinking and outspoken archaeologist Dr Blanche Mottershead, who smokes cheroots and is fond of a 'little light nudism'. **Jean Marsh** has had to withdraw from recording of the second series after suffering a minor stroke on 8 September. She hopes to return to *Upstairs, Downstairs* in the future.

Catherine's Barking

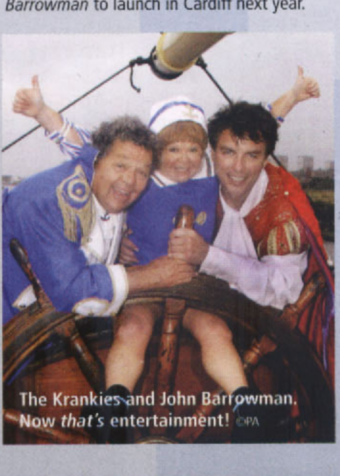
1998 Channel 4 sketch show *Barking*, which included **Catherine Tate, David Walliams** and **Peter Kay**, arrives on DVD on 8 November. Catherine's edition of Sky Arts 1's *Fame in the Frame* (**DWM** 438) airs on 1 November and she features in National Portrait Gallery photo exhibition *Comedians: From the 1940s to Now* until 8 January.

Pretty Pipes

Billie Piper returns to the stage as Carly in Neil LaBute's *Reasons to Be Pretty* at London's Almeida Theatre from 10 November to 14 January (Box Office 020 7359 4404).

Barrowman v Krankies

John Barrowman, who launched his own skincare range *HIM* on QVC in September, stars alongside the Krankies at the Clyde Auditorium during the forthcoming pantomime season in *Robinson Crusoe and the Caribbean Pirates*. John is the subject of comedy musical *Stalking John Barrowman* to launch in Cardiff next year.



The Krankies and John Barrowman. Now *that's* entertainment! ©PA

River Complex

Bravo to **David Walliams** for swimming 140 miles along the Thames over eight days from 5 September between Lechdale and Big Ben, raising over £1 million on behalf of *Sport Relief*.

New Year Holmes

Series Two of **Steven Moffat** and **Mark Gatiss**' *Sherlock* arrives on BBC One in January. Gatiss is interviewed on the latest *Quatermass and the Pit* DVD/Blu-ray and lately read *Black Butterfly* for Radio 4 Extra. **Nikki Wilson** and **Tracie Simpson** are producers on *Casualty*, which celebrated its 25th anniversary in September.

Quickies

Happy 70th birthday **Anneke Wills** on 20 October. **Christopher Eccleston** narrated BBC One's *The Bomb Squad* (13/20 September). Next year **Tommy Knight** will become a Malawi charity worker. **Adjoa Andoh** played Edna and Fawcuss in Radio 4's *Nightingale Wood* (2/9 October). BBC Two's *Shirley* directed by **Colin Teague** aired on 29 September. **Andrew Gunn** continues as a *Waterloo Road* director.

Obituary

Gary Suller, who appeared as a camera crew supporting artist in *The End of Time*, died on 8 September aged 44. DWM

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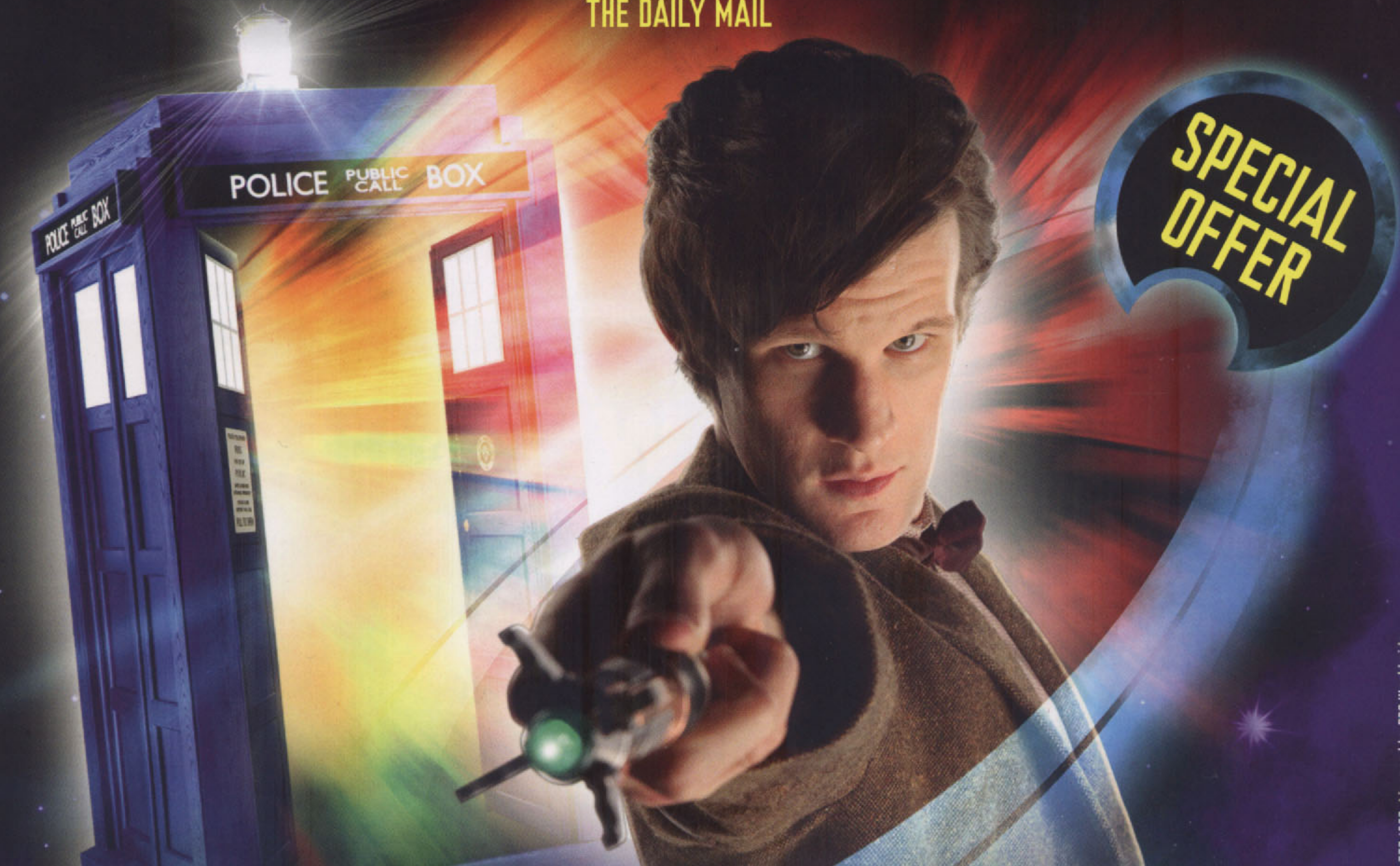

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Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts - and reveals the facts behind the stats...

The Doctor takes on Ant & Dec again (and beats them - again!)

Well, here we are again. Another round-up of *Doctor Who* in the ratings. If you want the short version; *Doctor Who* is still doing great business, pulling in huge numbers for BBC One, as well as on iPlayer.

Right – there you are. Turn on to *Galaxy Forum*.

But... Okay, you're a *Doctor Who* fan. You like lists and statistics and facts, don't you? Well, you've come to the right place.

Over the past few *Public Image* columns we've spent a fair bit of time reacting to reports in the mainstream media that *Doctor Who*'s ratings are falling, and the claims that the show just isn't as popular anymore. We've had this every single year since the show came back, mind you. But is it my imagination, or has there been a lot more of this nonsense this year? It's fashionable to knock a success, especially an *old* success. And *Doctor Who* has, for the most part, been a success for almost half a century.

When the programme returned to our screens in 2005, you may remember several newspapers printing stories of *Rose*'s huge audience figure. 10 million viewers! The return of *Doctor Who* was a hit! And yet, even then... do you remember the *Daily Star*? 'BILLIE ZAPS ANT 'N' DEC' screamed the front page headline. 'She wins TV battle for *Dr Who*'.

It was a wonderful moment for *Doctor Who* fans who'd never lost the faith – but even then the focus from the press was as much about the perceived 'defeat' for Ant and Dec – the darlings of Saturday night telly – as it was about the 'victory' for *Doctor Who*. The irony was that all the regular *Saturday Night Takeaway* viewers had still tuned in to see the fun and games on ITV1, it's just that a lot of *other* people were simultaneously watching *Doctor Who* on BBC One.

Needless to say, Ant and Dec have survived that defeat just fine – fronting huge hit shows such as *I'm a Celebrity... Get Me Out of Here!* and *Britain's Got Talent*, as well as occasional misfires such as *Gameshow Marathon*. But it's intriguing that – aside from a couple of slight clashes when *Doctor Who* has overlapped with *Britain's Got Talent* – an Ant and Dec-fronted show hasn't gone directly head-to-head with *Doctor Who* since the spring of 2005.

Enter *Red Or Black* – trumpeted as ITV1's New Big Thing. The show was structured so as to dominate the schedules for a whole week, with two programmes airing every night between Saturday 3 and Saturday 10 September. The concept of the programme – hundreds of contestants are whittled down to one, as they choose to bet on 'red' or 'black', with the ultimate prize being a 50/50 chance of winning £1 million – seemed flawed from the start. Gambling isn't really a spectator sport, and – unlike the delusional eccentrics ►

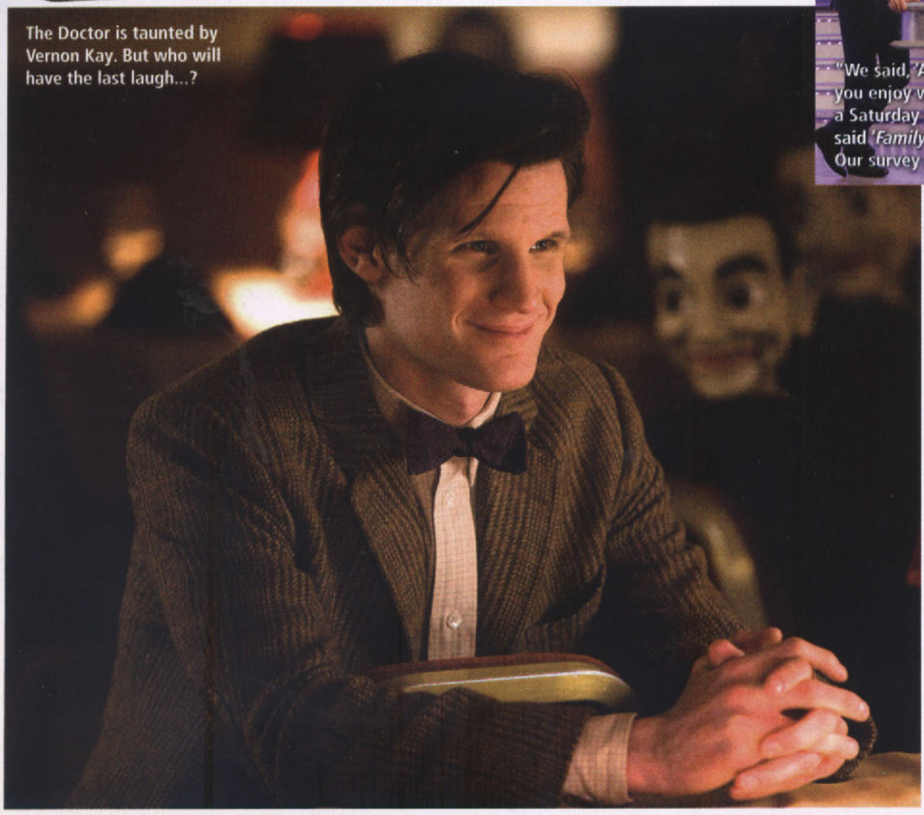
TOP 40 PROGRAMMES
Week 35: 29 August - 4 September 2011

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sat)	11.96m
2	**Coronation Street** (ITV1, Mon)	9.48m
3	**Coronation Street** (ITV1, Mon)	9.33m
4	**EastEnders** (BBC One, Mon)	9.28m
5	**EastEnders** (BBC One, Tue)	9.11m
6	**New Tricks** (BBC One, Mon)	9.06m
7	**Coronation Street** (ITV1, Sun)	8.90m
8	**EastEnders** (BBC One, Thu)	8.22m
9	**Coronation Street** (ITV1, Thu)	8.21m
10	**EastEnders** (BBC One, Fri)	8.13m
11	**Coronation Street** (ITV1, Fri)	7.91m
12	**Red Or Black Result** (ITV1, Sat)	7.54m
13	**Emmerdale** (ITV1, Mon)	7.53m
14	**Coronation Street** (ITV1, Fri)	7.52m
15	**Emmerdale** (ITV1, Thu)	7.22m
16	**Emmerdale** (ITV1, Tue)	7.11m
17	**Red Or Black** (ITV1, Sat)	7.11m
18	**Inspector George Gently** (BBC One, Sun)	7.09m
19	**Doctor Who** (BBC One, Sat)	7.07m
20	**Emmerdale** (ITV1, Wed)	7.06m
21	**BBC News** (BBC One, Mon)	6.73m
22	**Emmerdale** (ITV1, Fri)	6.70m
23	**Emmerdale** (ITV1, Thu)	6.67m
24	**Outnumbered** (BBC One, Fri)	6.11m
25	**Red Or Black Result** (ITV1, Sun)	5.81m
26	**Countryfile** (BBC One, Sun)	5.71m
27	**9/11: Day That Changed the World** (ITV1, Thu)	5.62m
28	**Appropriate Adult** (ITV1, Sun)	5.57m
29	**Who Do You Think You Are?** (BBC One, Wed)	5.45m
30	**Six O'Clock News** (BBC One, Mon)	5.30m
31	**Holby City** (BBC One, Tue)	5.26m
32	**Ten O'Clock News** (BBC One, Wed)	5.05m
33	**Red Or Black** (ITV1, Sun)	4.89m
34	**Casualty** (BBC One, Sat)	4.82m
35	**Harry's Arctic Heroes** (BBC One, Tue)	4.78m
36	**Ten O'Clock News** (BBC One, Tue)	4.72m
37	**BBC News** (BBC One, Sun)	4.65m
38	**Six O'Clock News** (BBC One, Tue)	4.65m
39	**Torchwood: Miracle Day** (BBC One, Thu)	4.64m
40	**Miranda** (BBC One, Fri)	4.34m

TOP 40 PROGRAMMES
Week 36: 5-11 September 2011

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sat)	12.04m
2	**The X Factor** (ITV1, Sun)	11.62m
3	**New Tricks** (BBC One, Mon)	8.62m
4	**Coronation Street** (ITV1, Mon)	8.62m
5	**Coronation Street** (ITV1, Fri)	8.62m
6	**EastEnders** (BBC One, Mon)	8.40m
7	**EastEnders** (BBC One, Thu)	8.39m
8	**Strictly Come Dancing** (BBC One, Sat)	8.31m
9	**Coronation Street** (ITV1, Wed)	8.12m
10	**Emmerdale** (ITV1, Mon)	7.99m
11	**EastEnders** (BBC One, Fri)	7.90m
12	**Coronation Street** (ITV1, Fri)	7.68m
13	**Doctor Who** (BBC One, Sat)	7.60m
14	**EastEnders** (BBC One, Tue)	7.50m
15	**Coronation Street** (ITV1, Thu)	7.47m
16	**Emmerdale** (ITV1, Wed)	7.45m
17	**Inspector George Gently** (BBC One, Sun)	7.20m
18	**Emmerdale** (ITV1, Fri)	7.04m
19	**Emmerdale** (ITV1, Thu)	7.01m
20	**Euro 2012 Qualifier: Eng v Wales** (ITV1, Tue)	6.74m
21	**Countryfile** (BBC One, Sun)	6.32m
22	**Who Do You Think You Are?** (BBC One, Wed)	6.06m
23	**Red Or Black Result** (ITV1, Sat)	5.99m
24	**BBC News** (BBC One, Sun)	5.80m
25	**Appropriate Adult** (ITV1, Sun)	5.60m
26	**The One Show** (BBC One, Tue)	5.48m
27	**Watchdog** (BBC One, Thu)	5.42m
28	**Red Or Black** (ITV1, Mon)	5.40m
29	**Outnumbered** (BBC One, Fri)	5.37m
30	**Red Or Black Result** (ITV1, Mon)	5.24m
31	**Ten O'Clock News** (BBC One, Mon)	4.90m
32	**Red Or Black** (ITV1, Wed)	4.86m
33	**Red Or Black** (ITV1, Sat)	4.83m
34	**Holby City** (BBC One, Tue)	4.78m
35	**Red Or Black Result** (ITV1, Wed)	4.66m
36	**Torchwood: Miracle Day** (BBC One, Thu)	4.63m
37	**Ten O'Clock News** (BBC One, Tue)	4.61m
38	**Six O'Clock News** (BBC One, Tue)	4.61m
39	**Last Night of the Proms** (BBC One, Sun)	4.46m
40	**Ten O'Clock News** (BBC One, Wed)	4.35m

"Oh no, Amy. You chose red! You should have chosen... er... green."



The Doctor is taunted by Vernon Kay. But who will have the last laugh...?

"We said, 'A TV show you enjoy watching on a Saturday night.' You said '*Family Fortunes*'. Our survey said..."

TOP 40 PROGRAMMES

Week 37: 12-18 September 2011

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sun)	12.41m
2	**The X Factor** (ITV1, Sat)	12.33m
3	**Downton Abbey** (ITV1, Sun)	10.94m
4	**Doc Martin** (ITV1, Mon)	9.85m
5	**Coronation Street** (ITV1, Mon)	9.47m
6	**Coronation Street** (ITV1, Mon)	9.21m
7	**EastEnders** (BBC One, Thu)	8.92m
8	**EastEnders** (BBC One, Tue)	8.81m
9	**EastEnders** (BBC One, Mon)	8.77m
10	**EastEnders** (BBC One, Fri)	8.69m
11	**Coronation Street** (ITV1, Fri)	8.41m
12	**Coronation Street** (ITV1, Fri)	8.28m
13	**Coronation Street** (ITV1, Thu)	8.00m
14	**Emmerdale** (ITV1, Mon)	7.42m
15	**Emmerdale** (ITV1, Thu)	7.01m
16	**Emmerdale** (ITV1, Tue)	7.00m
17	**Emmerdale** (ITV1, Fri)	6.83m
18	**Doctor Who** (BBC One, Sat)	6.77m
19	**Emmerdale** (ITV1, Thu)	6.68m
20	**Emmerdale** (ITV1, Wed)	6.67m
21	**Countryfile** (BBC One, Sun)	6.44m
22	**The Body Farm** (BBC One, Tue)	6.31m
23	**Billy Connolly's Route 66** (ITV1, Thu)	6.19m
24	**Spooks** (BBC One, Sun)	5.63m
25	**Antiques Roadshow** (BBC One, Sun)	5.60m
26	**Who Do You Think You Are?** (BBC One, Wed)	5.59m
27	**Outnumbered** (BBC One, Fri)	5.45m
28	**Casualty** (BBC One, Sat)	5.40m
29	**All Star Family Fortunes** (ITV1, Sat)	5.39m
30	**Waterloo Road** (BBC One, Wed)	5.35m
31	**UEFA Champions League** (ITV1, Wed)	5.30m
32	**Torchwood: Miracle Day** (BBC One, Thu)	5.13m
33	**Holby City** (BBC One, Tue)	4.98m
34	**DCI Banks** (ITV1, Fri)	4.89m
35	**Six O'Clock News** (BBC One, Mon)	4.78m
36	**Planet Dinosaur** (BBC One, Wed)	4.74m
37	**Ten O'Clock News** (BBC One, Tue)	4.63m
38	**Ten O'Clock News** (BBC One, Wed)	4.61m
39	**The One Show** (BBC One, Mon)	4.48m
40	**The Queen's Palaces** (BBC One, Mon)	4.46m

All figures © BARB. *www.barb.co.uk*

often featured in shows like *The X Factor* or *Britain's Got Talent* – audiences are less likely to empathise with the contestants when their chances of success are entirely down to luck, rather than displaying even a slim glimmer of talent.

Nevertheless, ITV1 had high hopes for the show, ripping up its normal schedule, and kicking off the first episode by confidently putting it on directly against *Doctor Who*. Mark Gatiss' *Night Terrors*, in fact. As you can see from the first chart on the previous page, Mark's episode had an official BARB rating of **7.07 million**, while *Red Or Black* attracted an average of 7.11 million. On the face of it, a narrow victory for *Red Or Black* – although during the 45 minutes when the two programmes clashed, with an average of 6.2 million, the Ant and Dec show was outpaced by the Doctor by nearly one million viewers.

Websites and newspapers were quick to report that the Doctor had been defeated by Ant and Dec (based on the 'overnight' figures alone, it appeared that *Red Or Black* was well ahead of *Doctor Who*), and after building its entire weekly schedule around its new gameshow, ITV1 must surely have been hoping for a *Britain's Got Talent*-size ratings performance.

Worse was to come for *Red Or Black* later in the week; by Wednesday the programme was outrated by BBC One's *Watchdog* (4.86m to 5.42m), and by Thursday it was also defeated head-to-head by *Torchwood: Miracle Day* (4.09m to 4.63m). Finally, a week after *Red Or Black*'s launch, the gameshow went up against the *Doctor Who* episode *The Girl Who Waited*. This time the Doctor's victory was much greater, with Tom MacRae's tale pulling in **7.60 million** viewers to *Red Or Black*'s 4.83 million.

However, while the Doctor's ratings victory over *Red Or Black* largely went unreported by the press, the papers had a field day the following week when the overnight figures suggested that more viewers had watched *All Star Family Fortunes* than *Doctor Who*. The show's host, Vernon Kay, was certainly excited.

'Wow! The timelord [sic] can beat the Darleks [sic] but not F.Fortunes [sic]!' tweeted the loveable grinning giant (and husband of Bruce Forsyth's nurse).

As you'd expect, in final figures *The God Complex* soared ahead with **6.77 million** viewers to *Family Fortunes*' 5.39 million [see the chart, left] – and that's before we consider those who watched on iPlayer.

'It has become clear how misleading the initial 'overnight' ratings can be, as so many viewers watch programmes later...'

I wrote about the differences between overnight ratings and final figures back in **DWM** 436 – and it's increasingly becoming clear how misleading the overnights can be, in these modern days of Sky Plus, Virgin Plus, TiVo and iPlayer. On the initial reports, 5.2 million was the figure quoted for *The God Complex*, with 5.3 million for ITV1's quiz show. Aside from the fact that *Family Fortunes*' average audience was clearly boosted by viewers turning onto ITV1 ten minutes before *The X Factor* started, it's also clear how much *Doctor Who* is watched back at a time of the audience's own choosing, unlike a quiz show which is far more likely to be watched 'live', or not at all. But you try telling that to the *Sunday Mirror*...

Torchwood rallies for its finale

Moving on. I briefly mentioned *Miracle Day* earlier, and as noted last issue, this latest series of *Torchwood* has put in a solid ratings performance – if not a spectacular one – albeit with each successive episode rating lower than the one before. Happily, this trend halted with Episode 8, with the last few episodes tempting a few viewers back. The final BARB ratings for all ten episodes on BBC One were as follows:

The New World (**6.59 million**, 18th place)
Rendition (**5.75 million**, 19th place)
Dead of Night (**5.49 million**, 20th place)
Escape to LA (**5.19 million**, 22nd place)
The Categories of Life (**5.17 million**, 31st place)
The Middle Men (**4.60 million**, 30th place)
Immortal Sins (**4.48 million**, 32nd place)
End of the Road (**4.64 million**, 39th place)
The Gathering (**4.63 million**, 36th place)
The Blood Line (**5.13 million**, 32nd place)

Across the series *Miracle Day* averaged a creditable 5.17 million viewers, not including iPlayer, where at least half a million accessed each episode. Episode 1 – available on iPlayer for ten weeks – had the most requests, with over one million.

At this stage, it's difficult to know how successful the series is thought to have been by the powers-that-be. For the most part, the viewers that watched up to the half-way point went on to stick with the show until the end, but many other dramas have performed better in that 9pm slot. On the other hand, it's not been a ratings disaster either. Earlier in the year, for example, *Outcasts* flopped in the 9pm Monday slot, with barely three million viewers. It was rescheduled to a late-night slot before the end of its run, where it played out to audiences of below two million.

In America, *Miracle Day* aired to an average of one million viewers on the pay-to-view Starz network, slightly below expectations. While it's conceivable that more *Torchwood* could be commissioned off the back of *Miracle Day*, there haven't yet been any indications so far that either BBC One or Starz are looking to make new episodes. But, as ever, time will tell... DWM

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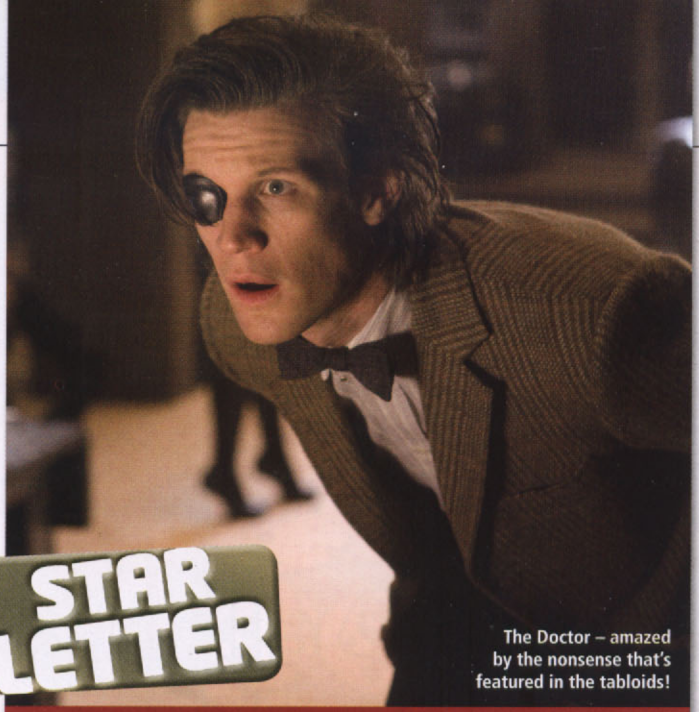


The Doctor – amazed by the nonsense that's featured in the tabloids!

So much has happened since last time, so let's get straight down to business and find out what you all thought about *The Girl Who Waited*...

WORTH WAITING FOR?

The Girl Who Waited was a beautiful episode. We saw Arthur Darvill at his very best and he gave an absolutely stunning performance. Karen Gillan, as always, played Amy brilliantly and demonstrated just how much of a diverse actress she is, in her playing of older Amy. I loved the scene when she walked into the garden. It all looked very Tim Burton! Amy in Wonderland perhaps?

EVIE MAY CLIFTON (15) LIVERPOOL

The Girl Who Waited was, by far, one of the most moving *Doctor Who* episodes to have been broadcast. Such an excellent performance from Karen Gillan enabled viewers to see two very different sides of the enigmatic Amy Pond, and her relationship with Rory. If you weren't holding back the tears by the end of the episode, you couldn't have been watching properly!

The story was fresh and interesting, delivered by a wonderful *Doctor Who* cast and crew. I hope we see many more like this!

AMY BONNIE (13) OXFORD

While I enjoyed the story, and the idea of Amy being abandoned and having to fend for herself, a part of me felt a bit deflated by it. This is probably more to do with me than the actual script, but it just seemed a bit... pointless, I suppose. It was certainly a nicely-made slice of TV – a sort of mixture of *The Mind Robber* and *Turn Left* (with just a hint of *The Celestial Toymaker*), but it didn't really feel like *Doctor Who* to me. That said, it was worth watching purely on the strength of Arthur Darvill's performance alone. Give that man a BAFTA!

ANDREW BOWMAN DERBY

I thought *The Girl Who Waited* was a very emotional episode, giving Arthur and Karen a real chance to shine. I just *knew* the Doctor would close the doors on Amy, which must have been really hard for him to do. But I am getting very annoyed with the way everyone keeps going on about Amy waiting for the Doctor, and now, Rory. She was angry with Rory because he left her for 36 years, forgetting that he stood guard by the Pandorica and waited 2000 years for her! Rory loves Amy so much, and it seems that she loves him only half as much as he loves her. Please, Amy, realise how lucky you are to have a husband that has stuck with you this long!

EVIE COBB (13) CHORLTON

Such a stylish-looking episode, and so gorgeously shot. I loved the Doctor's new, longer coat and Amy's ageing make-up – and major kudos to Karen and Arthur for pitch-perfect performances. A very moving and timely reminder of how emotionally challenging *Doctor Who* can be at it's best.

TIM GAMBRELL FACEBOOK

I knew this episode would be brilliant for the following reasons: 1) It's *Doctor Who*. 2) It's about Amy, my favourite fictional character ever. 3) Karen Gillan is my favourite actress, she's my idol. 4) Two Amys = double trouble. 5) Tom MacRae said it was for us Amy fans. Sure enough, the episode was one of the best so far. Tom MacRae is a genius. This episode was so touching and heartbreaking, I can't stop watching it. I hope that someday I will meet someone like Rory and have a relationship just like theirs. *Doctor Who* never ceases to amaze me.

ANNABELLE FRANCE

As *Doctor Who* stories go, *The Girl Who Waited* was above average, (at least twice as good as anything else on the box), and again the direction and production standards blew everything else on telly out of the water. Okay,

STAR LETTER

I have just read the tweets between this fine magazine and Kevin O'Sullivan from the *Sunday Mirror* on Twitter [*in September, O'Sullivan made inaccurate claims about* Doctor Who*'s ratings on* Twitter.com *– Ed*].

I can tell you now, I have never been so proud of **DWM** and the general *Doctor Who* fan base for standing up for the show we love. I think any sci-fi fan, especially a *Doctor Who* one, has had someone poke fun at them for liking what we do – and now we get a tabloid writer being generally quite blunt and going along with a blatant lie to spite *Doctor Who* fandom. What do we do, as a community? We turn around and show that we don't care what he thinks. We like *Doctor Who* for our own reasons, and we don't need anyone to tell us any different. I am really glad to be part of a group that actually does that, and has a brilliant magazine standing with us as well. It is stories like these that make me feel proud to be a fan.

Oh, and despite O'Sullivan's and others' opinions, I really liked this series. A series which linked the last episode to the first, and with Hitler, Gangers, Stetsons and regenerations? And Cybermats?! I *loved* it.

ANDREW BILBIE NUNEATON

For a full update on the latest ratings, turn to page 11. Andrew's letter wins him *The Elite* on CD, a new Fifth Doctor adventure available from Big Finish price £14.99.

TEXT IN!

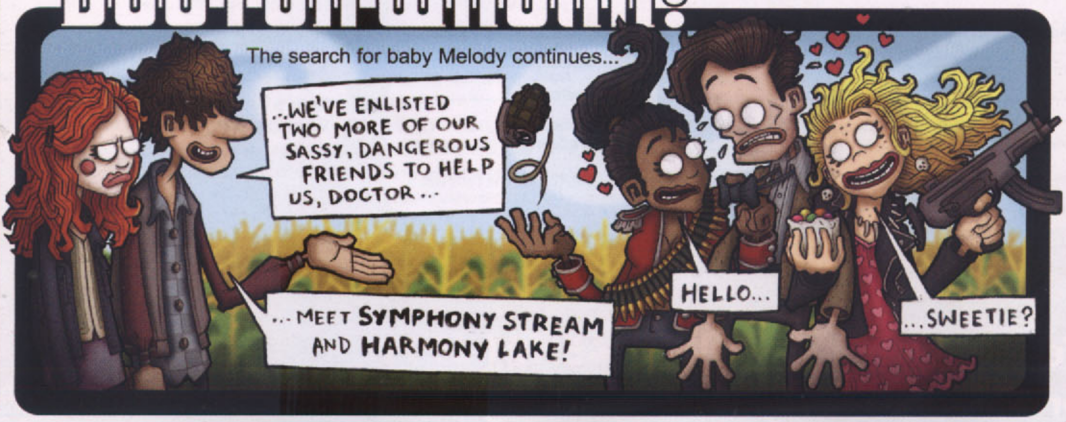
Message us from your mobile!

- **MARK FAULKNER** And the barman says, "Sorry, we don't serve time travellers." Doctor Who walks into a bar.
- **CHRIS W** Being a comedy set in a department store, *Closing Time* should have been called *Are You Being Cybernised?*
- **KERRI** As excited as I was to see James Corden back, what about Auntie Mabel's appearance?! is this the lead up to a K9/Pippin spin off?
- **RICHARD STABLER** A sweet and sad parting of the ways at the conclusion of *The God Complex*. But we know they'll be back!
- **IAN MUGAN** Question: Is the family Colasanto in *Torchwood: Miracle Day* related to the family Colasanto in *Doctor Who: Turn Left*?
- **ADOLF HITLER** Hallo? Kann ich herauskommen jetzt? Ich muss die Toilette benutzen!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

DOCTOR WHOAH! by baxter


The search for baby Melody continues...
..WE'VE ENLISTED TWO MORE OF OUR SASSY, DANGEROUS FRIENDS TO HELP US, DOCTOR...
...MEET SYMPHONY STREAM AND HARMONY LAKE!
HELLO...
...SWEETIE?

maybe not *Torchwood*. However, perhaps it's because I have absolutely no emotional investment in Mrs Pond, but I just didn't buy it. When old Amy started kicking off about being left for 40 years, if I'd been Rory I'd have shoved a sock in her gob, and given her the whole "if you'd not been such a know it all, and listened to *me* when I said, 'please run away, I'm a killer Auton and can't help myself, please... *run!*' then I wouldn't have shot you, and then had to sit on a brick and wait 2000 years... so enough with the four decades, okay?!"

ANDREW TOMLINSON FACEBOOK

But Rory's far too much of a gentleman to say anything like that, Andrew...

GODS AND MONSTERS

The God Complex was an excellent episode. There's always something atmospheric about those episodes set in a small space. I genuinely thought that David Walliams' character, Gibbis, was going to be behind it all.

If that *is* the end for Amy and Rory, then I'm going to miss them. It's strange that in the modern series the Doctor has always questioned whether he should take companions with him when he never used to give it a second thought.

GARETH JEPHCOTT WALES

The God Complex was perfect. Recently we've seen *Doctor Who* becoming ever more beautifully filmed and written – the acting, direction, tone, lighting, pace – everything about it is honed to precision. The care that has gone into developing the wonderfully selfish and petulantly *human* Amy and her sometimes dead/sometimes alive husband made their exit at the end of this story both emotional and momentous, and it's indicative of how convincing it's all become. She means everything to the Doctor, and he to her, and the demolishing of her faith in him in the hotel, and the Doctor alone again at the TARDIS controls, was heartbreaking stuff. Yes, I'm gushing. But I've never loved *Doctor Who* as much as I do right now.

PHILIP PERRY EMAIL

What was in the Doctor's room in *The God Complex*? I'm thinking it might well have been full of the dead bodies of his previous companions, or even the world ending because of something he had done. Maybe the Time Lord Victorious? I liked that we didn't see it; knowing the Doctor's name or his worst fear would make him more human – and he isn't. The story was *Doctor Who* at its best; a story that didn't rely on monsters but on a brilliant idea. Great work and *thank you*, Toby Whithouse.

KAT SLATER HORSHAM

May I take this opportunity to drool slightly (in the nicest possible manner) about Amara Karan (Rita)? Great performance, got the funniest line in the entire episode, and gorgeous into the bargain.

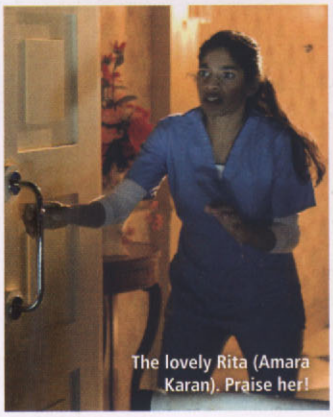
ANDREW MIDDLETON EMAIL

Way to go, Whithouse – in Rita you just created and killed off one of the best potential companions this side of Sally Sparrow! I hope you're happy with yourself! Oh yeah... the episode was good too.

MARC MATTSON EMAIL

Since this year's series started, I have found myself becoming more and more distracted whilst watching it, not experiencing the same buzz I used to have. I thought I was changing or that it was the quality of the writing which was suffering. For the first time this year, *The God Complex* gave me that buzz back. A tightly-plotted, atmospheric story. An emotional ride with well-crafted, intelligently-written characters and dialogue. Neat use of the Minotaur legend within a modern(ish) setting and a nice reference to a past race of monsters as well as a cameo appearance from a race of present-day monsters... could this be a hint at a future story on Gibbis' home planet? This is how *Doctor Who* should be written, produced and acted. Matt Smith, Karen Gillan, Toby Whithouse and everyone else involved with this episode... PRAISE THEM!

ADRIAN TOWNSEND NOTTINGHAMSHIRE


The lovely Rita (Amara Karan). Praise her!

I enjoyed *The God Complex* because, like the previous story, it had no big effects, no huge space battles and a tight location. Big CGI effects are not required to tell a good sci-fi story – one of the best ever adventures was 1964's *Inside the Spaceship* and that was made on a shoestring.

Personally, I preferred *not* seeing what was in Room 11 because it got my head spinning in weeks of speculation. Could it be everybody who he has ever let down when they trusted him? The bodies of Amy and Rory? Or maybe River Song – she scares the hell out of him! My favourite *Doctor Who* episodes always leave me with a thousand thoughts in my head, keeping me awake at night and *The God Complex* certainly did that!

JASMIN BECKETT (15) EMAIL

Just watched *The God Complex* and Oh. My. God (Complex!). What an unexpected ending – Mr and Mrs Williams with a new house, a new car and a new life? The Doctor set them up with this even though he tends to boast that he doesn't carry money? I'm impressed with his skills! Will they settle back into reality?

DANIEL (15) WAKEFIELD

He may not carry cash, but he does seem to have a lot of winning lottery tickets! Now, let's rush ahead 200 years, for *Closing Time*...

twitter

@DWMtweets

Join other DWM readers on Twitter!

■ **@aquatics64** I enjoyed the latest instalment of the crazy, Douglas Adams-esque comic strip finale in **DWM** 439 – especially the gun-toting Brontës!
■ **@SDElsden** Surely Rita is the greatest lost companion since Sally Sparrow?
■ **@rlonguk** The Doctor has to destroy his companion's faith in himself to defeat a demonic adversary. I've always enjoyed *The Curse of Fenric*.
■ **@paul_bowler** Just had a horrible *God Complex* thought, what if Adric was in Room 11...?
■ **@BethWhovianxXx** Hold on, the Doctor has a degree in cheese making? Woah, he just got cooler!
■ **@clickclickdrone** Queen were so wrong. When it comes to immortals, there is never only one... *#torchwood*
■ **@AlexLea** Does the "Plan B" for the three families involve bringing back Esther? Please say yes!
■ **@Deborahhasselt** Just read **DWM** issue 439. Thanks so much for the River Song timeline. Makes a lot more sense now!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

TIME, GENTLEMEN PLEASE!

Closing Time was a beautiful balance of glorious humour and heartbreaking emotional scenes. Matt Smith really nailed the wonderful writing of a dying man and it's nice to see that idea (very like the subtext of the Tenth Doctor's last episodes) brought back to finish off the arc with River Song. Craig's character made for a nice emotional contrast – very positive and encouraging and still normal with it. And the ending where River Song was captured was quite chilling, I really felt sorry for her.

On a separate note, the humour was wonderful – Matt Smith was in his element! And Lynda Baron was ►

The Doctor gives himself a key – but who else is privileged?

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

Which companions have possessed their own key to the TARDIS?

ERIK POLLITT EMAIL

DWM REPLIES: The short answer to this question is: surprisingly few!

The Doctor's granddaughter, Susan, had her own key but it was destroyed during the first Dalek adventure when the Doctor used it to short out the static electricity production in the Dalek city on Skaro. He promised to make her a new key and was as good as his word. When Susan finally left the TARDIS to live on twenty-second-century Earth at the close of *The Dalek Invasion of Earth* (1964), she threw her key away on the banks of the river Thames, believing she would never see the TARDIS again.

A spare TARDIS key that fell from the Doctor's cloak in *The War Machines* (1966) was retrieved by Ben and used by Polly to enter the TARDIS, but they gave it back to the Doctor soon afterwards. Companions had been lent keys, *eg*, Sarah in *The Android Invasion* (1975) and Tegan in *Four to Doomsday* (1982) – and presumably Nyssa in *The Visitation* (1982) – but until Rose Tyler, it doesn't appear that anyone was given a key of their own.

Lucky young Rose was given her key by the Ninth Doctor during *Aliens of London* (2005), but other friends had to wait longer. After confronting the Tenth Doctor about her status as a temporary passenger aboard the TARDIS, Martha Jones was awarded her own key in *42* (2007), while Donna Noble was entrusted with a key in *The Sontaran Stratagem/The Poison Sky* (2008).

Captain Jack Harkness also had his own key to the TARDIS by *The Sound of Drums* (2007), but it's unclear when he acquired it. As for Amy and Rory, they've still yet to get a coveted key – perhaps they will, if and when they next meet their time- travelling chum...

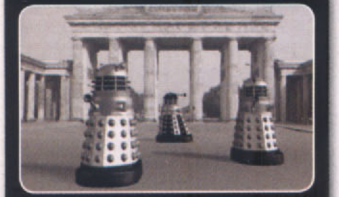
GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

A sublime arrangement for violin of the *Doctor Who* theme tune, as realised by three very talented young musicians. Music to our ears! Search YouTube for: **11th Doctor theme violin**

Here's some finger-puppet fun – the Master hears the sound of drums... and before long everyone is joining in with the crazy beat! Search YouTube for: **Doctor Who Puppet Pals**



Watch a polished CGI prequel sequence to the 1964 classic *The Dalek Invasion of Earth*, showing the Daleks' arrival in 2157AD. Search YouTube for: **Dalek Fall Earth themindrobber**

The regeneration of every single Doctor, from the First to the Tenth, lovingly recreated with Character's Micro-figures. No expense spent! Search YouTube for: **micro regenerations ChannelMJS**

A delightful selection of clips accompany the brilliant Mr Mitch Benn singing about his longing for a companion – *Be My Doctor Who Girl*. Search YouTube for: **Mitch Benn Doctor Who Girl**

◄ priceless as Val, an absolutely flawless performance. All in all, it was my favourite episode of the series so far – a wonderful combination of good fun and a subplot that tweaked the emotions. I thoroughly enjoyed it!

HELEN FALKNER EMAIL

Craig! Cybermen! *Cybermats!* Plus a beloved Patrick Troughton quote that was used in *The Three Doctors* and *The Five Doctors*. But ultimately, it's all about the baby. I've noticed a theme in this season: the power of loving fatherhood, whether it's Rory in *A Good Man Goes to War*, the dad in *Night Terrors* or Craig in *Closing Time*. The Doctor was a father and grandfather himself, now resigned to living vicariously through the other fellows.

K ALAN McDOUGALL EMAIL

Stand by for some heresy! I have just watched *Closing Time* and Matt Smith's Doctor should not have any companions! I can hear the fans of Rory, Amy and River setting light to their torches, tying the noose, and looking for my address on GoogleEarth but hear me out – Matt Smith's acting blasted everyone off the screen and unlike previous attempts with Tom Baker and David Tennant that didn't always work, there is no doubt that Matt Smith could pull it off! The plot moves faster, the focus was on the main character (something that has been missing recently), and finally the programme could show just how amazingly talented the actor is.

ROBERT WILSON EMAIL

Closing Time is, appropriately enough, like a night out with your mates. It starts off with a bit of banter and updates on what's going on in everyone's lives. As people get merrier, there's a lot of fun, and laughs, and brilliant moments you'll remember for the rest of your lives.

Then, coming towards the end, and with a fair bit more drink on board, things begin to unravel a bit – there are Unexpected Protestations of Universal Love; uncomfortable hugs that go on too long; confused events that, in the memory the morning after, don't actually make any sense; and, of course, people jerkily wandering around clutching their bonces at the sheer pain of the effort of thought – before depositing nasty looking gunk all over the floor. There's even the singular friend who wanders off into the dawn at the end, looking morose, like he's going to die or something...

PETER NOLAN FACEBOOK

I loved the idea of the love of a parent trying to protect his child being the cause of the Cybermen's destruction. There's irony for you. Emotionless beings defeated by emotion. Matt and James make quite a team. It's a tribute to Craig that the Doctor met him fairly briefly 200 years ago and yet he is the person whom the Doctor chooses to visit before his impending death. Perhaps Craig could make another appearance one day and get a trip in the TARDIS? He's earnt it.

SIMON WICKS FACEBOOK

Someone else who might make another appearance in the Doctor's life one day is Captain Jack, whose team has been busy recently thwarting miracles on BBC One...

BLESSED MIRACLE!

Jilly – she lives to fight another day!

Speaking as somebody who, ten weeks ago, wasn't the biggest *Torchwood* fan in the world, I'm very happy to say that is no longer the case! *Torchwood: Miracle Day* has been absolutely compelling viewing from start to finish, and the American additions to the cast have certainly given the old favourites a run for their money. For the first time, I feel the show has really lived up to its potential and the finale was just perfect. I was particularly pleased that the wonderful Jilly Kitzinger lived to fight another day! I just hope we don't have to wait too long for a fifth series – or indeed, perhaps, a movie!

STEVE HORSLEY EMAIL

I loved the finale of *Miracle Day*. I really thought Rex was a goner for sure. And poor Esther! It was lovely to hear the Doctor mentioned, too. The series took a while to get going but this was probably to allow new viewers to get to know the characters. I know Russell T Davies wants to move on to new things, so thank you, Russell, for a wonderful series and for all you've done for *Doctor Who* and *Torchwood*. It's a wonderful body of work and you should be very proud of it. It's been a wonderfully uplifting journey. To finish it all off to perfection I only need to marry Eve Myles!

ALAN MEGGS DUBLIN

I hadn't been raving about *Miracle Day* until the final episode. Then, I was gripped. Bill Pullman as Oswald Danes has been excellent and was marvellous in his final scene. Did they CGI the mad glint in his eyes, I wonder? I was convinced of his evil. I'm not sure that this series would make for repeated viewing, but I saw it through to the end – and it paid off. I would certainly watch the last episode again, though!

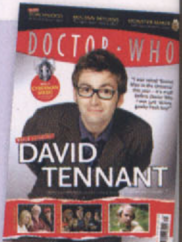
NICK NEWTON FACEBOOK

I've been thinking: if the 'living dead' Owen Harper, late of Torchwood, had been around when Miracle Day happened, what would have happened to him? Would he have died when Miracle Day struck or would he have returned to normal? Just a thought!

JAMES ORMSBY EMAIL

That's all we've got space for this issue – join us next time for your thoughts on *The Wedding of River Song*! DWM

ON THIS MONTH... 5 YEARS AGO



It's October 2006 and DWM 375 has more than just *Doctor Who* to report on...

AND THE WINNERS ARE...

GALLIFREY GUARDIAN

TV AWARDS TRIUMPH!

Doctor Who fans had never had it so good. The 2006 season had gone down a storm and was winning awards from all quarters. The latest, reported *Gallifrey Guardian*, was a trio of trophies at the *TV Quick/TV Choice* Awards: Best Actor for David Tennant, Best Actress for Billie Piper and Best-Loved Drama for the series itself.

NEW HORIZONS

The show's success prompted the creation of two brand new programmes. 'BBC Three's *Doctor Who* spin-off drama, *Torchwood*, which stars John Barrowman as Captain Jack Harkness and Eve Myles as Gwen Cooper, begins its 13-episode run on Sunday 22 October," proclaimed *Gallifrey Guardian*. Work on the second spin-off was well underway as its co-writer Gareth Roberts revealed in *Production Notes*: 'We have our first proper meeting to discuss the Sarah Jane series. We're all determined that this will be a big, full-blooded drama... I'm certain that what we're coming up with today is so *right*.' Gareth was correct – *The Sarah Jane Adventures* would go on to become the most successful CBBC programme ever.

EXTRA STINGY?

Keeping some people satisfied was still a challenge, however. "Is that it?" complained Paul Rowe on the Letters Page, *DWMail*, regarding the extras on the latest series' DVD box set. "Where are the Tardisodes? ... the *Blue Peter* clips? ... *Totally Doctor Who*? *Attack of the Graske*? And why... cutdown *Doctor Who Confidentials*?" An age of plenty, indeed...

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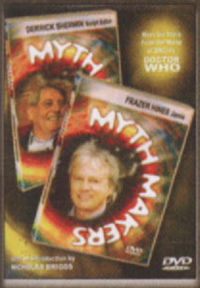

THE GENESIS TEAM
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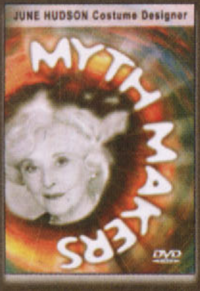

JON PERTWEE 3rd Doctor
MYTH MAKERS
THE DIRECTORS
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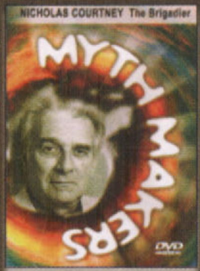
- Andrew Skilleter - Artist
- Angus Lennie - Actor
- Anneke Wills/Michael Craze
- Barbara Clegg - Writer
- Bernard Archard - Actor
- Carole Ann Ford/Barry Newbery
- Caroline John - Companion
- Christopher Bidmead - Writer and Script Editor
- Colin Baker - The Sixth Doctor
- Costume Design Team - Featuring Richard Gregory June Hudson, Dee Robson, Roland Warne
- Cy Town - Actor and Dalek Operator
- Damaris Hayman - Miss Hawthorne
- David Brierley/Bob Baker and Dave Martin
- Deborah Watling/Victor Pemberton
- Derek Martinus - Director
- Dick Mills - Special Sound
- The Directors Volume 2 - Christopher Barry and Michael Briant
- Doctor Who Magazine - Anniversary celebrations
- Doctor Who Magazine Team - features John Freeman, Tim Quinn, Dicky Howett and Lee Sullivan in a unique interview from 1989
- Don Houghton Tribute - Writer
- Douglas Camfield Tribute - Director
- Dudley Simpson - Composer
- Elisabeth Sladen - Companion
- Eric Saward - Writer and Script Editor
- Frazer Hines/Derrick Sherwin
- Gareth Thomas - Actor - Blake's 7
- The Genesis Team - Peter Miles, Roy Skelton and Michael Wisher discuss the making of Genesis of the Daleks
- Graham Williams - Producer
- Ian Collier - Actor
- Ian Marter/Michael Wisher
- Jackie Lane - Companion
- Jacqueline Hill Tribute/Ray Cusick
- Jacqueline Pearce/Stephen Greif
- Jan Chappell - Actress - Blake's 7
- Janet Fielding/John Nathan-Turner
- John Levene - Sergeant Benton
- John Wiles Team - John Wiles, Dennis Spooner and Paul Erickson
- Jon Pertwee/The Directors Volume 1
- Julian Glover - Actor
- June Hudson - Costume Designer
- Katy Manning/Terrance Dicks and Barry Letts Part 1
- Keff McCulloch/Tristram Cary - Composers
- Lloyd and Bryant Teams - Innes Lloyd, Peter Bryant, Morris Barry, Derek Martinus Michael Craze and Victor Pemberton
- Louis Marks - Writer
- Louise Jameson/Mat Irvine
- Mark Strickson/David Banks
- Mary Tamm/John Leeson
- Music and Sound Team
- Nicola Bryant/Graeme Harper
- Nicholas Courtney - The Brigadier
- Patrick Troughton/Shaun Sutton
- Peter Miles - Actor
- Peter Purves/Donald Tosh
- Peter Tuddenham - Actor
- Richard Franklin - Captain Yates
- Robert Sloman - Writer
- Roger Delgado Tribute/Terrance Dicks and Barry Letts Part 2
- Sarah Sutton/Peter Grimwade
- Sophie Aldred/Andrew Cartmel
- Stephen Gallagher - Writer
- Stuart Fell - Stunt Man
- Sylvester McCoy -The Seventh Doctor
- Target Books Team - Ian Marter, Andrew Skilleter, Tony Attwood and Nigel Robinson on stage at PanoptiCon 7, Plus bonus feature with writers Chris Boucher and Johnny Byrne.



- Telos Publishing - behind the scenes with Stephen James Walker and David J Howe
- Timothy Combe - Director
- Waris Hussein - Director
- Wendy Padbury - Companion
- William Hartnell Tribute/Jack Pitt
- William Russell/Verity Lambert
- Yee Jee Tso/Philip Segal

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1960s Volume 1 Reg Whitehead, Sonia Markham, Raymond Llewellyn, Ralph Watson, Beryl Braham
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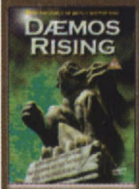
1960s Volume 3 Peter Craze, Jane Sherwin, Hubert Rees, Terence Bayler, Roy Spencer

The Three Doctors Volume 1 Lyn Ashley, Edward De Souza, Fiona Walker, Susanna Carroll, John Cater
The Three Doctors Volume 2 David Spenser, Sonny Caldinez, Shirley Cookin, Prentis Hancock
The Three Doctors Volume 3 Anna Barry, Damaris Hayman, Terence Lodge, Valentine Palmer
The Three Doctors Volume 4 Arthur Cox, David Garfield, David Weston, Terence Denville

DRAMAS and DOCUMENTARIES

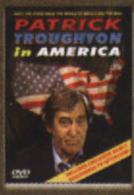
THE PANOPTICON TAPES

LONGLEAT 83



THE DOCTOR DOWN UNDER

Katy Manning
Katy Manning's World Down Under



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THE MYTH RUNNER: Myth Makers bloopers and out-takes
LUST IN SPACE: Doctor Who is on trial and the charge is sexism! With Katy Manning, Sophie Aldred, Wendy Padbury and others
DOCTOR DOWN UNDER: Meet the fans in Australia
K9 UNLEASHED: Everything you wanted to know about K9 featuring Elisabeth Sladen, Bob Baker and John Leeson
LONGLEAT 83: Go behind the scenes of the 20th Anniversary celebration at Longleat. Archive footage shows displays, interview panels and the public. Features interview panels in their entirety.
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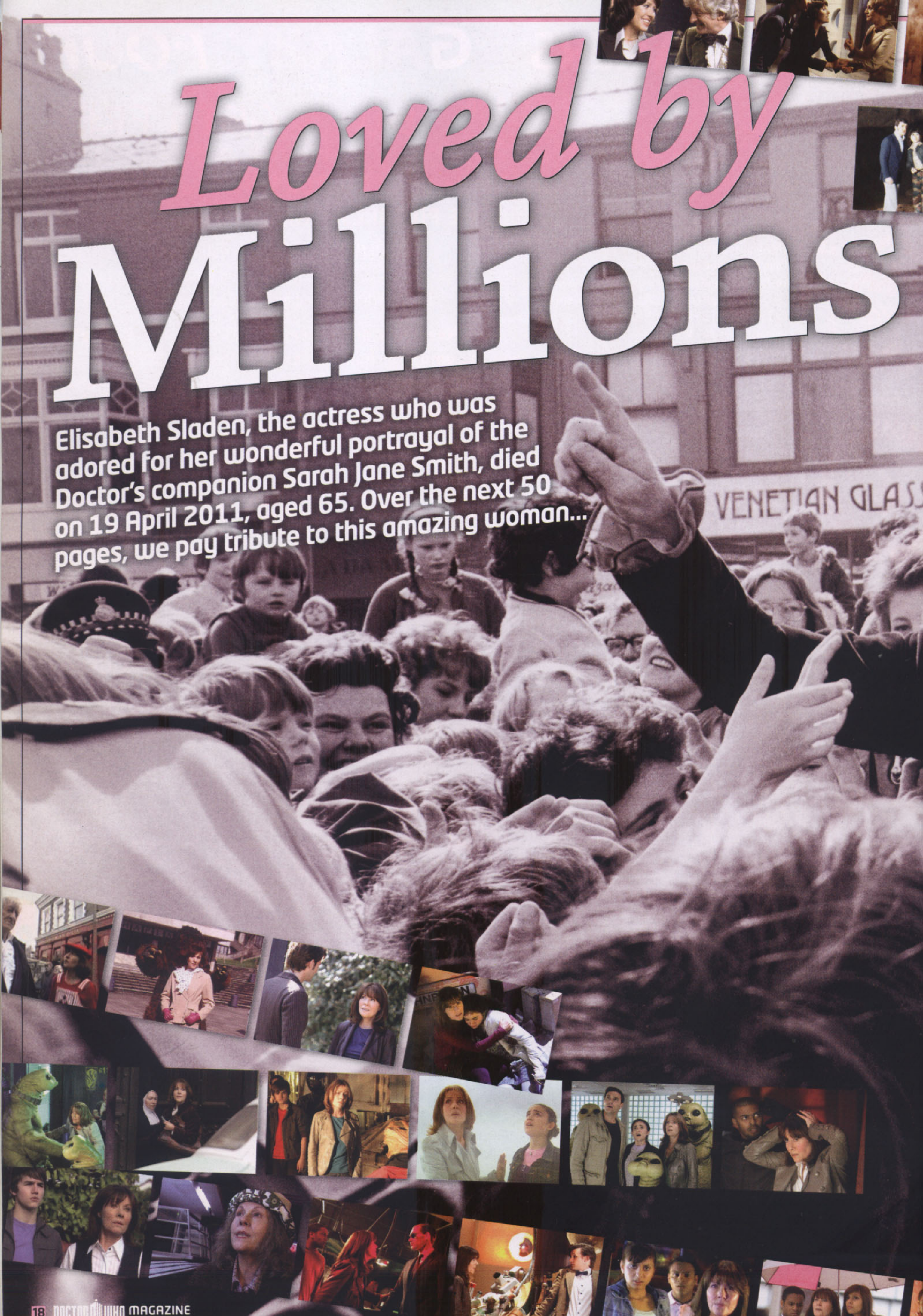
Loved by Millions

Elisabeth Sladen, the actress who was adored for her wonderful portrayal of the Doctor's companion Sarah Jane Smith, died on 19 April 2011, aged 65. Over the next 50 pages, we pay tribute to this amazing woman...



"Lis Sladen was a very talented lady with tremendous looks and a smashing figure. I remember Barry [Letts, the producer] saying to me, 'Come along and meet Lis,' and as they were casting for Katy's [Manning, who played Jo] replacement, I instinctively knew that this was the girl Barry had in mind. Anyway, he led me into his office and introduced us. We all stayed for a coffee and some general conversation and little did Lis know that every time her back was turned, I was making thumbs-up signs to Barry, who, when given the opportunity, was frantically returning them to me!"

Jon Pertwee, interviewed by Richard Marson in 1986, ***DWM*** *113*

MAIN PHOTO © MIRRORPIX

Elisabeth

Lis spoke to DWM many times over the years, but her final chat – in late 2010 – was only partially published in *Radio Times*. We're proud to be able to present the full interview...

Interview by BENJAMIN COOK

I first met Elisabeth Sladen on a Monday morning in late February 2002, at Moat Studios in Stockwell, where Big Finish used to record *Doctor Who* audio plays. She was starring in *Mirror, Signal, Manoeuvre*, the fifth of Big Finish's *Sarah Jane Smith* dramas, a *Doctor Who* spin-off series predating TV's *The Sarah Jane Adventures* by more than four years. Lis' co-stars that day included her daughter, Sadie, who'd turned 17 at the weekend, and Patricia Maynard, reprising her role of Miss Winters from Tom Baker's first *Doctor Who* serial, *Robot*. "I can't get over the fact that Lis hasn't changed," marvelled Patricia. "I mean, we worked together on *Doctor Who* in 1974! She's staying remarkably young."

Later, I interviewed Lis and Sadie together, in one of the Moat's rehearsal rooms. "Ours is a very special relationship," reflected Sadie, draping her arm around her mother's neck. "We're really very close. I guess that's why people say I remind them of my mum."

"I think she's had the most amazing childhood," Lis told me, "in the world of make-believe. I tried to make it a childhood full of games. Everything was fun."

"My mum was brave enough to be a mum, and just be a mum," Sadie added. "I really admire that."

Over the next eight years, I interviewed Lis a dozen more times, usually for **DWM**, occasionally for *Radio Times*. When she returned to *Doctor Who* on television, in 2006's *School Reunion*, we hung out on set. Full of a wonderful sense of joy and nervous anticipation at her TV comeback after two decades, Lis spoke candidly about the intervening years ("I was comfortable with the decision I made," she told me, "to be a mother first, and an actor second"), her thoughts on growing old ("If you're playing Sarah Jane Smith, you don't want to look like an old bag coming back"), and stepping back into the public limelight. "To be honest, I think they'll be more interested in the tin dog," she predicted, wrongly.

When Lis was given her own television spin-off, I'd visit the set of *The Sarah Jane Adventures* at least once a series. We'd sit in her trailer, and talk and talk. "They said, 'Could you think up a quote for the press release?' I said, 'Okay, let's go with... "I left Sarah Jane, but she never left me – clearly

MAIN PHOTO: DAN GOLDSMITH

Sladen

HER FINAL INTERVIEW

I have a problem.'" They wouldn't put that in! But it's true." Lis was full of gossip, but it was never salacious, just fun. The only person she'd disparage was herself. "I was crap," she told me after her first *Sarah Jane* readthrough. "I thought I'd be sacked." (When I spoke to showrunner Russell T Davies afterwards, he told me that she'd been nothing short of magnificent. Everyone in the room had been captivated by Lis' performance. Of course.)

The last time I saw Lis was in late 2010, a few months before her cancer was diagnosed. I was interviewing her for *Radio Times*, to promote *Death of the Doctor*, a *Sarah Jane* two-parter co-starring Matt Smith, after the success of David Tennant's appearance in *The Wedding of Sarah Jane Smith* in 2009. *RT* had asked me to pose various 'favourite monster/scariest moment/funniest moment' type questions, but this was Lis, so naturally we went 'off piste', touching on Peter Pan, naked firemen, messing about on *The Hand of Fear* and more...

For reasons of space, just under 10% of that interview made it to print in *RT* in October 2010. So here, as part of this special tribute issue dedicated to Lis, **DWM** is proud to present her final magazine interview *in full*. Our closing exchange – about making audiences believe, and displaying, once again, her sense of modest reserve – is one of my favourite Lis Sladen moments ever.

After the success of *The Wedding of Sarah Jane Smith*, wasn't it inevitable that Matt Smith's Doctor would come onto *The Sarah Jane Adventures*?

"No, it wasn't, because I didn't know, with it being a whole new set-up, whether [*Doctor Who* showrunner] Steven Moffat and Piers [Wenger, executive producer] would want that crossover. I thought, 'Would they allow it?' But I had this meal with Piers, and he said, 'Would you like Matt to go into *Sarah Jane*, or for Sarah Jane to go into *Doctor Who*?' I thought, 'This is not my call.' I thought, 'I wonder if Matt knows this. I wonder if it's been mooted to him.' But actually it is so much better for Matt to come onto *Sarah Jane*."

You've worked with several Doctors: Jon Pertwee, Tom Baker, David Tennant, and Matt now, too, as well as Patrick Troughton and Peter Davison in *The Five Doctors* [1983]...

"I know, I'm so lucky. It's a gift to work with such wonderful leading men."

Do you adjust your performance depending on which Doctor you're acting opposite?

"Yes, you do. Actually, you have the ammunition you're given, and then you try to put yourself in that situation. You react to whoever's playing the Doctor. Matt's Doctor is instinctive. He's like a young deer. He's like Bambi. I watch him move, and I love it. Every scene, he explores the part anew, and he includes you in whatever he finds. He's very generous. Very inclusive. I didn't have to act; I was just reacting to what he did. It was lovely."

You must find yourself comparing Doctors.

"Well, they've always chosen good actors to play the Doctor. They fit the glove. Or they allow the glove to fit them, and then they put some of themselves into the role... It's such a clever choice this year. Matt reminds me of a young Jon Pertwee. There's a resemblance, don't you think? What is so lovely is that Sarah Jane is kind of over the 'Oh my God, it's the Doctor!' shock. She's done the angst. She's asked her questions. It's for Katy [Manning, reprising her role of Jo Grant in *Death of the Doctor*] to ask those questions now. When the Doctor comes back, Sarah Jane says, 'You've changed appearance again? Oh, I see. That's fine.' She's much cooler about it now. I like her not having that angst, and not shedding tears over him. It's a different ride for my character, a whole different feel, not revisiting my past so much as thinking about the goodness that it's brought me, and what's going to happen in the future."

The schedule on *Sarah Jane* is pretty intense. Does it get tougher as you get -?

"Older? The toughest thing is the line-learning. It's relentless. Some people have photographic memories; my bane is that I do not. For me, learning lines is like sitting an exam... but once I'm there on set doing it, a lot of pressure lifts off me. I don't mind how early the crew comes in to watch us rehearse. Some actors like to be sure of where they are before the crew comes in, but it doesn't matter to me; it's another rehearsal. I'm in my own head anyway."

How have you found working with Katy? You never worked together on *Doctor Who*.

"No, I only really met Katy in 2004, properly. We were in LA together. That was the first time we didn't pass like strangers in the night. We sat down and had a really good chat. We talked about things that other people don't know about, but *we* know, because we've both been there, at different times... We had that connection. It was good to share. When Katy comes in as Jo in this, it's a lovely introduction, because Sarah Jane is in such a dark, questioning place, so it's 'Oh my God, I can share this moment with you, because you're here for the same reason I am!' It's joyous. It's a great meeting. It's like Rose and Sarah meeting in *School Reunion*. People were convinced that they wouldn't get on. That was the perception."

Sarah Jane and Rose hit it off, which surprised many people, I think.

"Yes, because they both know what they went through, with the Doctor. Obviously, assistants were different when Katy and I were in the series. It's wonderful now that the assistant is on a par with the Doctor, really, in the perception of the public and the press. We were very much sidelined."

Did that bother you?

"It was fine, because to me it was a job. I wasn't there to be a personality."

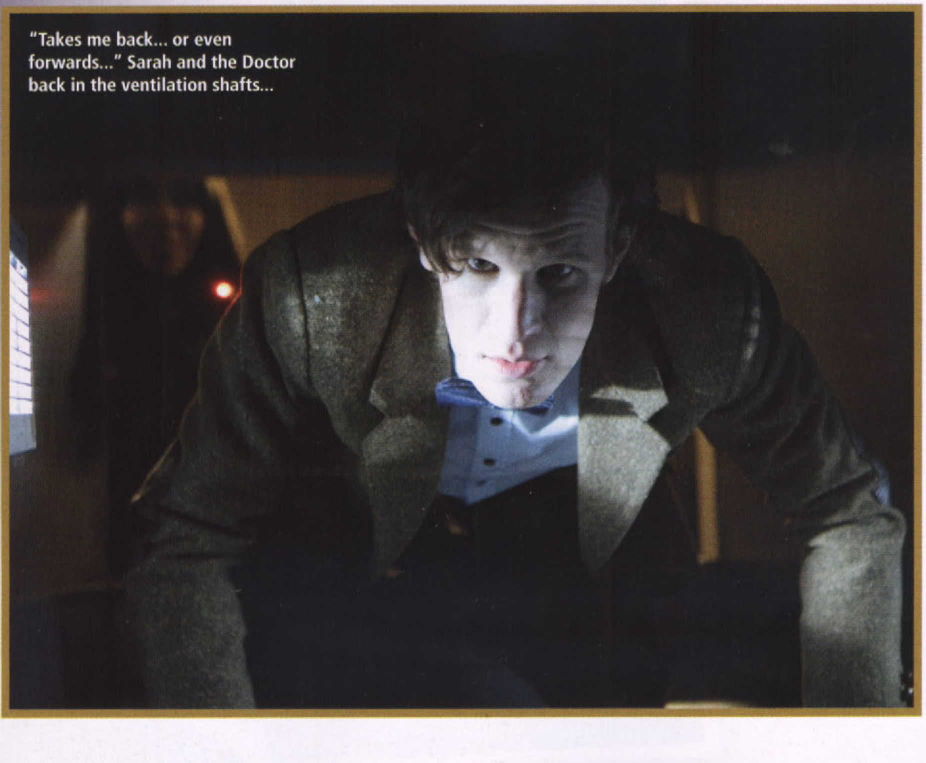
You *are* a personality now, though.

"Well..."

Do you get any strange requests from fans?

"I have the letter to prove this. I daren't throw it away. I think they're firemen, I'm not sure. ►

"Sarah Jane is over the 'Oh my God, it's the Doctor' shock. She's much cooler about it..."



"Takes me back... or even forwards..." Sarah and the Doctor back in the ventilation shafts...

DOCTOR WHO
THE MIGHTY 200!
ELISABETH SLADEN

No, Lis, it's you: in 2009, the readers of *Doctor Who Magazine* voted Sarah Jane Smith the best companion ever.

PHOTO: DAN GOLDSMITH

> **"Assistants have to be paired with the right Doctors. If they don't match, you've got nothing."**

They said they'd come over and clean my flat, in the nude, and make a meal for me. [Laughs] This was a few months ago."

Have you replied?

"No! NO! Not yet. I don't know what... I mean, I just can't... I keep that letter for when I'm feeling down, then I read it, revisit the moment."

Why not throw a party, get a few girlfriends round, invite the firemen...?

"No, no, no, I'd probably let myself in for a great deal of trouble if I did. Why, do *you* want to reply, Ben?"

Um. I'll pass.

"I might send it to Russell, then."

What would Russell want with nude firemen?

"[Chuckles] I'll ask him, 'Do you think I should comply?' That'll give him a laugh."

In the past, you've attributed the support that *The Sarah Jane Adventures* receives from the BBC, to Russell.

"Yes. Russell carries us further than any other name. He always keeps a watchful eye on us. If you know he's got his eye on it, you know that someone at the top is rooting for you. We're so well supported on *Sarah Jane*."

Is children's TV in general given as much support as it should be, do you think?

"No, children's television is always the first to go. People think the money is in TV after seven or eight o'clock. That's when you have more people watching, but the people who watch the five o'clock slot are going to be the people watching at seven o'clock in a few years' time. You mustn't give children the lowest common denominator, or that's all they'll aspire to. To have really good children's TV is the most important thing we can offer audiences. Of course it's overlooked, although not by enormous talents like Russell. *The Sarah Jane Adventures* came in under the radar. 'Hello, here we are!' We don't have to, in a way, carry the load that the BBC's number one programme, *Doctor Who*, does."

Now, I have a few 'What's your favourite...' type questions. Ready?

"Bring it on."

Scariest *Doctor Who* moment?

"I'd have to go back to the first glimpse of Davros [in *Genesis of the Daleks*, 1975], emerging from the smoke. That's the one I'll never forget, because it was a rare moment when everything seemed to collide to be real. The hairs stood up on the back of your neck. I don't know anything else that comes close. Terrifying."

I remember you saying that you got that same frisson when you met Davros again in *Journey's End* [2008].

"I did. You're an actress standing in that scene, but *your* reality is another scene, a real one, from 1970-whatever. It's kind of weird."

Favourite line?

"No lines while I'm running down corridors. I can't multitask at my age. I don't have enough puff! [Laughs] Maybe Jon Pertwee's last words as the Doctor: 'A tear, Sarah Jane?' That was beautiful."

Funniest moment?

"Oh, most involve Tom Baker. On *The Ark in Space* [1975], I had to climb through a vent. It was such a small, round vent, and I genuinely got stuck. Tom was pushing my bum, then he tried pulling. I think that's when Tom and I bonded. If you ask Tom, he won't bloody remember. [Laughs] He might, actually. No, he might. He's amazing, Tom. It was a take we couldn't do again, because tick, tick, tick, the clock... Tom really thought I was acting, then he realised I wasn't. It was such a lovely, real moment. What came out in the dialogue was absolutely real. There's a line in this, actually, where Matt is scrambling through a ventilation shaft and says, 'This takes me back. Or even forwards.' It's gorgeous of Russell to write that in.

"Another one – again, this is with Tom, in our last one, *The Hand of Fear* [1976] – he was carrying Eldrad [to the regenerator chamber]... Granted, Judith Paris wasn't terribly comfortable as Eldrad, but that wasn't my concern, because it was my last one, and it was so emotional, for Tom and I. As he went up this sort of slope, he plonked Judith there – he used to plonk other people; he used to put *me* down gently, I might add – and he genuinely slid. Tom thought it was quite funny. Judith wasn't impressed. On the next take, we both slid, I think on Tom's scarf. And we kept doing it. It was that silly, childish thing... and I could hear on the cans [headsets], I don't know who it was, 'What the bloody hell are they doing?' But because we didn't film my last scene in the final block, I think that particular scene with Eldrad was in the last little bit of my time as Sarah Jane, so it was just a silly, unreal/real, 'don't care' moment. We had to have that, to get rid of the tension, the emotion."

So who do you think is the definitive *Doctor Who* companion?

"[Thinks] Well, what am I going to say?"

You're allowed to say yourself.

"Me? No! Maybe she is yet to come. It's an unanswerable question. What is definitive for a companion? What does 'definitive' mean? Well, I know what it means, but I don't know all the things it stands for. I mean, I don't think it's just a singular thing. What are the qualities of the definitive companion? Are you looking for outward or inward strength? I think the definitive companion is Tinker Bell. She would drive the Doctor potty, like a bloody parrot on his shoulder. I love *Peter Pan*. Did you see Jason Isaacs as Captain Hook [in 2003's big-screen *Peter Pan*]? Oh, and the young boy [Jeremy Sumpter] who plays Peter in it – amazing! As a child, [Disney's 1953 animated film] *Peter Pan* was one of the first cartoons I just had to see again, and again, and again. I always wanted to be Tiger Lily, though. Ooh! Maybe Tiger Lily is the definitive companion?"

A lot of people would nominate Sarah Jane.

"Isn't that lovely? And I always say how kind they've been to me. But I don't take it that seriously. I mean, I take *my work* seriously, but not –"

So when Sarah Jane tops polls of the greatest companion ever...

"No, I can't take that seriously. You have to look at the time I was in the show, and the Doctors I was paired with. That's not me being bashful. I was saying to Matt, 'You can appreciate their talents, their looks or whatever, and you can enjoy watching them, but the assistants have to be paired with the right Doctors.' You put them with someone else, and I don't believe them. You can have the most wonderful Romeo and the most wonderful Juliet, but if they don't come together and match, you've got nothing. You've got to believe it. If you can make people *believe*, you've won."

You see, you've made us believe in Sarah Jane opposite Jon, Tom, David, and now Matt... so there comes a point where we can only conclude that it's *you* who makes us fall in love with the character, whichever Doctor you're paired with.

"That's very kind, but... no, it's other people."

It's you, Lis.

"[Laughs] Am I trying to be modest in this? I don't know. You always say – or I always did, when it worked – 'No, no, it's the character. It's nothing to do with me.' But when you take a step back, you do realise how much of yourself you put into it. I just... I just came in and did something. It was a job. And look where I am now. I'm very lucky. It's luck. That's not modesty. That's how it is." DWM

WIFE & MOTHER

Away from *Doctor Who*, Elisabeth's husband Brian Miller, and their daughter Sadie, were the two constants in her life. Brian and Sadie speak to DWM about the Lis they knew...

Interview by JOHN AINSWORTH

Mr and Mrs Miller in 1985. Brian first met Lis when she was 19.

We all miss Elisabeth Sladen. But away from *Doctor Who* and *The Sarah Jane Adventures*, Elisabeth Sladen was Elisabeth Miller, wife of Brian and mother of Sadie, the two people who *really* knew her and who, of course, are feeling her loss more than anyone. As **DWM** sits down to talk with Brian and Sadie, only five months have gone by since Elisabeth passed away. Perhaps a little surprisingly, they are eager to talk.

Sadie, now 26 and herself an actress, was born in 1985, almost ten years after her mother had left her regular role as Sarah Jane Smith in *Doctor Who*. She has grown up with the series being part of her family life, attending *Doctor Who* conventions with her parents, both in the UK and abroad. As a child, did it ever strike her as odd that so many people were eager to get her mother's autograph and exchange a few words with her?

"I think mum was one of those people that everyone quite liked. She found it very easy to get on with people, so I don't think I was ever very surprised. Although now, I'm incredibly surprised by how sad people are about her passing. I think that's surprised me more than anything that happened when I was little."

"She cared about not letting people down."

"For me it's different," says Brian who met Elisabeth long before her involvement with *Doctor Who*, when they were both young actors in the north of England. "I met her when she was 19 and we were together until she was 65, which is a long time."

Winning the role of Sarah Jane Smith in 1973 had a dramatic impact on Lis and her family, an impact which would last until the end of her life. Initially, playing Sarah Jane Smith was just another acting job, but over the years Elisabeth came to care deeply about the role.

"I think Sarah Jane, as a character, was very important to mum," says Sadie. "I think she was quite hesitant about going back into *Doctor Who* at all. She was initially not very keen to do the *School Reunion* episode. She was a bit anxious about what they would do to the character."

Sadie with her mum, when they joined forces to record the *Sarah Jane Smith* audio series for Big Finish in 2002.

Of course, Elisabeth did accept the opportunity to guest-star in *School Reunion*, and this led to her own series, *The Sarah Jane Adventures*.

"There was a certain amount of stress involved in playing Sarah Jane as a leading character and not somebody's sidekick," Brian explains. "She felt the responsibility of that and also not wanting to let [executive producer and series creator] Russell T Davies down, because he'd given her this opportunity. But there's quite a lot of stress involved – working away from home. I don't think that helped matters. But on the other hand she also loved it, didn't she?"

"Oh, absolutely. She loved it so much," Sadie enthusiastically agrees. "When mum became ill and realised that she wouldn't be able to complete the series, she was more upset about that than a lot of other things. She was absolutely devastated. She felt that she was letting people down. She cared about it very much."

"Lis was very strong... very determined."

"I put *The Sarah Jane Adventures* on last weekend," says Brian. "I didn't watch it all the way through, but it's just her voice in the house. You go out of the room and still hear her voice. It's like looking through a window but you can't open it and you can't say anything to her..."

Elisabeth's illness came as a shock to the Miller household. "We weren't expecting it really," says Brian. "It was only the last two months that we realised she was seriously ill but hoped that they could treat her. Lis was very strong. She was very determined and she was quite good at getting over things, so that once she started treatment we felt that she would fight it and overcome it, or at least control it. But when she did start treatment she had side-effects which were difficult, and they took her into the hospice to try to control them. It was only the last few days that we were told that it was hopeless. Before that we expected her to come home. In fact she said to me, 'Do you think I'm going to come out of here?' and I said 'Yes, of course you are,' and I really believed that. On my birthday, which was two days before she died, she was in a coma and I was just worried that she would die on my birthday, which I didn't want. It's bad enough as it is. If she'd died on my birthday..."

"She fought very hard to stay with us," adds Sadie, "and in the end they had to sedate her because she was fighting *too* hard, and dad and I being in the room with her was too disruptive."

Despite the sadness of her passing, Brian and Sadie clearly have immensely happy memories of Elisabeth. And as well as having personal memories, they also take great comfort from knowing what she achieved, how she was regarded, and for the legacy of the work that she left behind her.

"Sometimes I just sit at the computer and watch clips on YouTube of interviews and things," says Sadie with a smile. "I feel it's nice to have that sort of material to look back on if I want to. I'm very proud of mum and that she's still held in such high esteem in the *Doctor Who* world." DWM

PHOTOS: LEFT © BENJAMIN COOK; TOP © REX

"I loved Elisabeth. I loved taking her arm and picking her up. She was very precious to me."

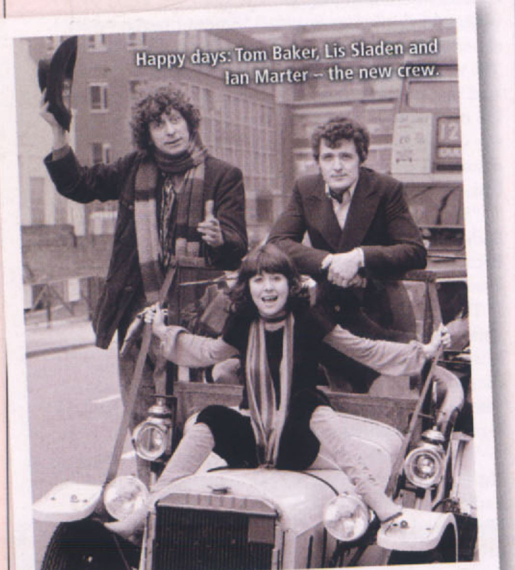
For a generation the Fourth Doctor and Sarah remain the definitive TARDIS team. Tom Baker looks back with fondness on the times he enjoyed with Elisabeth Sladen and the special relationship they shared...

Interview by **BENJAMIN COOK**

DWM once asked Elisabeth Sladen whether she ever felt she got to know the *real* Tom Baker. "There's a part of everyone that's kept secret," she replied, "but I think, yes, I got to know the real Tom. And the time that I spent with him was very, very special."

Tom reckons she did, too. "I think so, yes. We were comfortable together," he says, when we meet in the lounge of The Mermaid Inn, in Rye, East Sussex, in late September. We've been here before: back in March, to reminisce about Nicholas Courtney, *Doctor Who*'s Brigadier Lethbridge-Stewart [see **DWM** 436]. Nick passed away in February 2011, just eight weeks before Lis. They were two of the show's greatest luminaries, and Tom's most beloved co-stars.

"Lis was very fond of the girl I lived with at the time, in '75, '76," Tom recalls, settling into a chair by the fireplace, as **DWM** takes the deep-red leather sofa, "and twice she came to our house: once for a birthday, and once for her farewell. I threw a little party for her - with several other people, of course - and put up fairy lights. Lis was terribly impressed by this Notting Hill Gate house, and its little back garden. She said, 'Gosh, Tom, do you always have the fairy lights?' Apparently, I was quite brutal with her. I said, 'No, we don't always have f***ing fairy lights! I put them up for you.' Which moved her. Lis was very easily moved, by little acts of kindness." He stops, to consider this. "I never went to *her* house, though. No, never. I don't think I was ever invited."



Happy days: Tom Baker, Lis Sladen and Ian Marter – the new crew.

Tom and Lis both grew up in the same city, Liverpool. He was born in 1934; she in 1946, three years before Tom left school to become a Roman Catholic monk. "People who come from Liverpool - it's the same with Irish people, and people from Glasgow or from the East End, people like that - they come with a lot of baggage, don't they? They take on the glory of it all. Some people used to say to me, 'Listen, Tom, never tell anyone you come from Liverpool,' because it had a reputation for being a rough place. But I never tried to hide it. There was a kind of glamour to Liverpool, I thought...

"It was a great seaport, and linguistically Liverpool was interesting, as all ports were in those days. Thousands of men in Liverpool were in the Merchant Navy, or had been, and they'd bring back incredible words. And there's a famous football club, two famous cathedrals, some famous comedians come from Liverpool... so coming from Liverpool made you feel a bit special. Then came the music scene, and the rock stars - and then the girls, the middle-class girls, dropping their drawers for rough boys, for rough trade. It was a fantastic thing. When I discovered that Lis came from Liverpool, it bonded us. We used to talk about those old days, and we laughed. There was that silly Liverpool humour. Of course, Lis didn't sound as though she came from Liverpool -"

Neither do you, Tom.

"No, I don't. I've been away from Liverpool for most of my life. But when I listened carefully to Lis, I could hear her Liverpool speech rhythms. She didn't speak in Received Pronunciation, did she? It was a kind of classless thing, which gave her a much wider range."

When Tom started on *Doctor Who* in 1974, Lis had been there for a year already, paired with Jon Pertwee's Doctor. "She was very overpowered, I think, by Jon Pertwee," says Tom. "I used to hear that he was very overpowering, whereas I was just glad to have a job. Lis was always very discreet, not to the point of being evasive about Jon, but... You see, Jon was always doing other things, whereas I was obsessional with *Doctor Who*. When I was there, I didn't want to stop for lunch. I mean, we *had* to stop for lunch, and we did, but I didn't want to, not even for a minute, and Lis understood that, so she bonded with me rapidly.

"What they didn't understand - how could they? They didn't know me - was that this was the life for me. My life was being Doctor Who with Elisabeth ►

PHOTOS © MIRRORPIX

Tom Baker joins *Doctor Who* and is presented to the public alongside his co-star...

© MIRRORPIX

Tom and Lis get into character in *Robot*...

"When I made suggestions, Lis would always side with me. We made the scripts better..."

Sladen. So when I used to go out of the rehearsal room into the cold air of reality, people knocking on doors saying, 'I'm the VAT man,' that was all threatening to me, and I couldn't wait to get back to saving the world with Lis. The wonderful thing when you're an actor, especially when you're happy in a part, is that you're entirely in control. You're the leading man in an adventure that you always win, and you know that. Of course, the girls in *Doctor Who* were largely feeds. The good girls that have done it, they were the audience, really, weren't they? You're not in competition with the girl.

"Although," he says, changing tack, "I read a review in **Doctor Who Magazine**, by someone called Gary Gillatt, which said that 'Tom can barely bring himself to look at Louise'." Published last issue, Gillatt's review of 1977 serial *The Sun Makers* spotlighted the contemptuous on-screen – and off-screen – relationship between Tom's Doctor and his companion Leela, played by Louise Jameson. 'Baker loathed the character, believing her – rightly, I think – too violent for his series,' wrote Gillatt. 'We only have to remember the easy companionship the Doctor shared with Sarah – how her bright smile could detonate his atomic grin – to see how much has changed.'

It it true that Tom didn't much care for violent Leela?

"I didn't, no," he replies. "She was *so* violent to begin with, and they didn't consult me about that. I thought, well, this is odd. Now, I couldn't care less." This year, Tom and Louise have reprised their TV roles, for Big Finish's line of Fourth Doctor audio dramas, due for release in 2012. Tom is having a ball. "Louise and I now, you know, are terribly affectionate. She's a dear, loving friend. She sends me the most wonderful e-mails saying, 'Tom, it's such fun working with you. I look forward, every morning, to coming to work.'"

But back in the day, Tom preferred Sarah Jane...?

He nods. "With Lis, straight away, we had this thing about Liverpool, which was an easy, sentimental bond – and she found me funny. When girls find me funny, I like that. When they used to fall around with laughter, I really admired their taste. Everybody loves somebody who makes them laugh, don't they? So in no time at all, we were pally. She adored my silly Marx Brothers jokes."

In her final interview [see pages 20-22], Lis explained that most of her funniest moments on *Doctor Who* involved Tom. "I had to climb through a vent," she remembered, of 1975's *The Ark in Space*, their second serial together, "and I genuinely got stuck. Tom was pushing my bum, then he tried pulling... I think that's when Tom and I bonded. If you ask Tom, he won't bloody remember," she added, laughing. "No, he might. He's amazing, Tom."

So *does* he remember?

"I do, yes! I remember the embarrassment... but we loved Roger Murray-Leach, the very stylish designer. It was a beautiful set, wasn't it? Built in a circle. The thing about little tunnels was, we were caught up by the sense of 'what chaps do', you know, women and children first, which meant, of course, that one had one's head up the arse of the girl in front. When Louise was on the scene, *I* used to go first – or else I'd keep a lookout until she was well clear, and then climb in – because that costume change was so radical. When I used to handle women, I used to do it in such a way as to give the impression that I didn't know how. I was an alien. That was my reasoning."

The Doctor and Sarah would follow each other to the end of the universe... and, more often than not, into ventilation ducts.

"He used to plonk [down] other people," Lis recalled. "He used to put *me* down gently, I might add." **DWM** tells Tom this, and he roars with laughter. "It's true!" he booms. "That's very nice that she would say that. I was never solicitous with Elisabeth. She seemed to me – how old was she when she died? 65? No, she couldn't have been my daughter, then – but I was very possessive of her. My wife was teasing me: she said, 'You had a funny way of saying "Sarah",' and it's true. I sounded a bit precious. She was very precious to me. I loved Elisabeth. I loved holding her, and taking her arm, and picking her up, in a very fatherly way.

"People are more touchy-feely nowadays, more physically affectionate. I was licensed to put my arm around Lis, or talk to her affectionately, but we didn't do all that embracing stuff that everybody does now, even children in the street. A friend of mine who's a schoolteacher told me, 'They f***ing well embrace each other in between lessons.' It's incredible, isn't it? And now it happens at Big Finish. When Louise sees me in the morning, if I'm standing up when she comes in, I find myself embracing her. Of course, I don't embrace the other actors. I don't embrace the directors either." A pause. "I embrace my wife."

DWM can confirm that whenever we met Lis, she gave excellent hugs. We can't imagine her ever being standoffish, or raising her voice with anyone –

"Oh, but she *could*," cuts in Tom. "She was a leading lady. She could be quite brittle about her costume, or being rushed from Make-Up. She could be really, suddenly, quite chilly. Not with me, but with other people. It was always very quiet. You would see her freeze, and then speak in a rather brittle way... whereas I was always so coarse. I would say, 'OH, F*** OFF.' Sometimes I used to attack the scripts with the same abandon. I'd say, 'Who wrote this whippet shit?' – that was a favourite one of mine – and some poor fellow would say, 'I did, Tom.' Lis would never have said that... but she knew perfectly well that it *was* whippet shit." He beams.

"It's a kind of attitude. Elisabeth had that attitude, too. When I'd make suggestions, she always sided with me. She'd say, 'We should listen to Tom. Tom has these ideas...' We'd be sitting around all the time rewriting the scripts. We made them better. When the actors were clever, like Elisabeth and me, we were very, very opinionated about how to make it sound more interesting. Television, in many ways, is grotesquely overwritten. Everyone's talking all the time. There's no silence in television. The corridors on *Doctor Who* were only as long as this room, so we'd run out of corridor before we'd said all our lines. The one Lis adored me for was, I used to skid to a halt and go, 'Ssh! Did you hear something?' She'd say, 'No...?' I'd say, 'Ah. What was that you were saying?' We'd pick up our remaining lines, and then go.

"You know, Jon Pertwee wasn't at all critical of the scripts." Tom sounds incredulous. "He used to say to Bob Holmes [who wrote four *Doctor Who* serials for Sarah Jane – including her first, *The Time Warrior* – and script-edited the show for three years during Tom's tenure], 'Just make sure, Bob, that I have my moments of charm.' Bob would snort or look out of the window as he told me that story. Bob was fabulously sardonic. The idea that some pathetic actor wants his moments of charm! I said, 'I just want to have funny lines, Bob.'"

After Tom's first *Doctor Who* serial, *Robot* [1974/75], Philip Hinchcliffe took over from Barry Letts as producer, staying with the show until 1977, a year after Lis left. "Her only mistake careerwise," opines Tom, "is that Lis misread Philip. She anticipated that the new producer might, in fact, have preferred to cast the girl. Philip didn't cast me, but at least he was in on it, and Lis thought that when Jon had gone and I came in, come the contract time, Philip would say, 'Look, Lis...' She wanted to go, because she thought they'd push her. 'I always felt,' she said, 'that I was Barry's girl.' That's the phrase she used. She adored Barry. Everybody loved Barry. 'I was Barry's girl,' she said, 'and I was ►

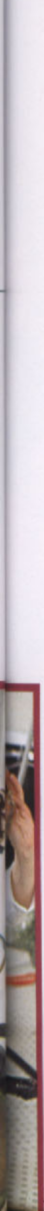


Photo Memories...

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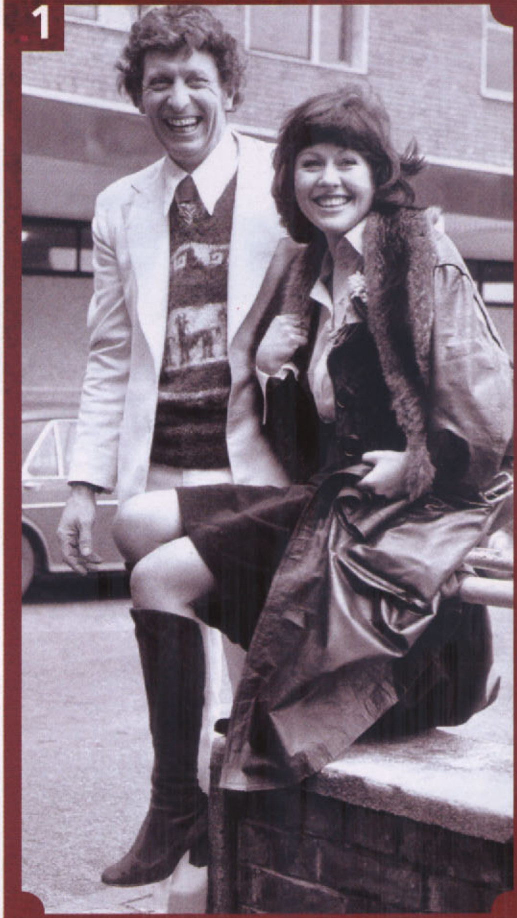

[1] SO YOUNG

"That was the first day – the day it was announced [that Tom had been cast as Doctor Who]. Is this the photograph that was on the front of the *Evening Standard*? I don't know. I stole that suit from Bristol Old Vic. I had to pay them for it. They sent me an invoice. And that's a Peruvian woollen sweater I'm wearing. I only shaved off my beard the day before, because they didn't want a Doctor Who with a beard. And that's Lis so young there. Her face is rounder, isn't it? Latterly, she was a terribly distinguished-looking, good-looking lady. She was such a darling girl. That was the first day we met."

[2] IT'S A SECRET...

"This is at the BBC still, I think, out on a balcony. The announcement was made in the BBC bar, to hundreds of people, scores of journalists and photographers. They were asking, 'How are you going to play it? Are we going to have a Doctor Who with a Liverpool accent?' All those kind of things that the poor journalists have to say, as they have to say something. 'I'm not telling you,' I'd reply, because I didn't know the answers, so I had to be stroppy. 'It's a secret,' I'd say. From the word go, I was a bit stroppy. Once I'd got that contract signed... Some of the people at the BBC must have winced and gone, 'Why did we do it?' Oh, look at that bloody fur coat I've got on. It was a very, very good coat. I bought it in Piccadilly somewhere. It was a leather coat with a kind of fur that was acceptable at the time. Afterwards, I gave it to a girl who looked very good in it."

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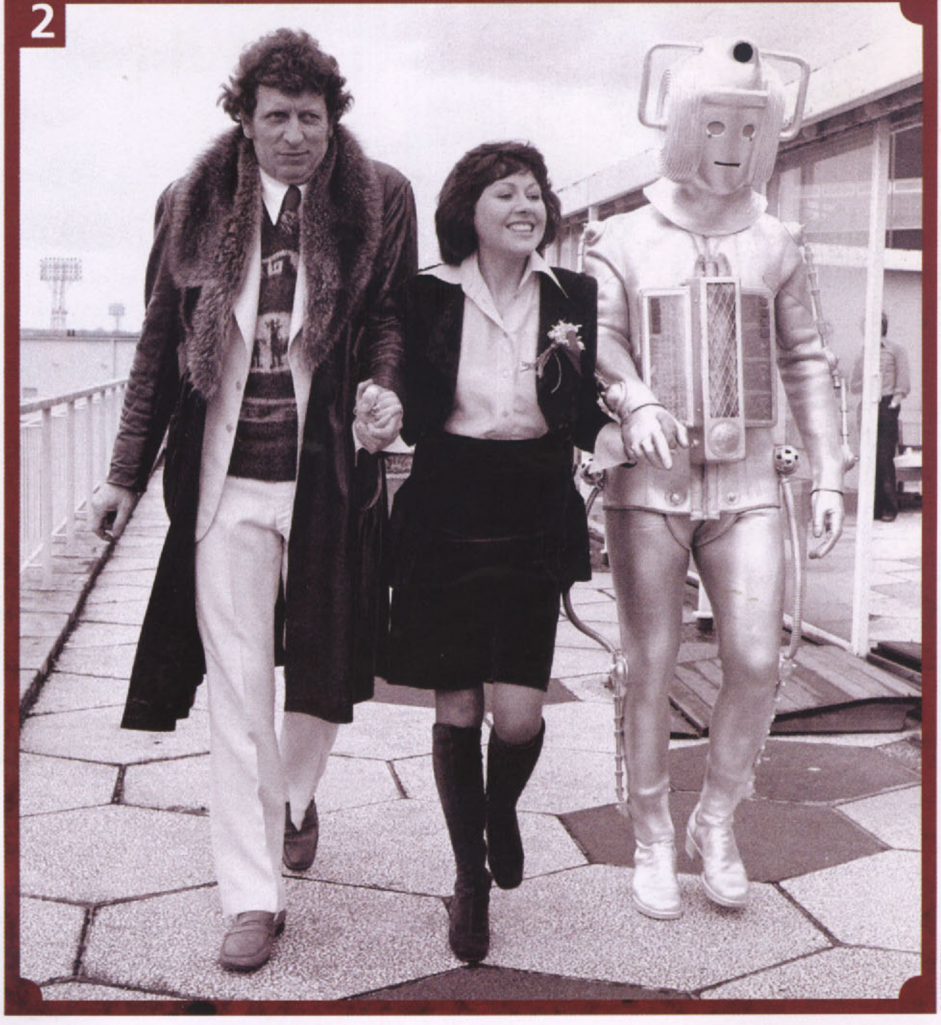

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[3 & 4] SPECIAL ARRANGEMENT

"This was somewhere in West Sussex [*Climping Beach, Littlehampton, during the filming of 1975's* Terror of the Zygons – *Ed*]. There was a hold-up, I think, and I was messing around as if I were Fellini or something. Isn't that a lovely picture? When we were filming on location, and the wind was blowing, and the rain was horrid, we drank a lot in lovely alehouses. The thing about Lis is, she'd be with me all day, but she never came to the pub. Well, not never. In the hotel, she might have a little drink, something very slight… but she didn't like being with the boys, whooping it up, listening to Tom Baker talking bollocks. No, she didn't do that. And I knew she didn't. She'd have dinner with us sometimes, and then off she'd go. Terribly nice. I, as a freewheeling, reckless, feckless, anxious, early middle-aged man, was keen on going to alehouses and talking bollocks, but Lis wasn't, and that was our arrangement."

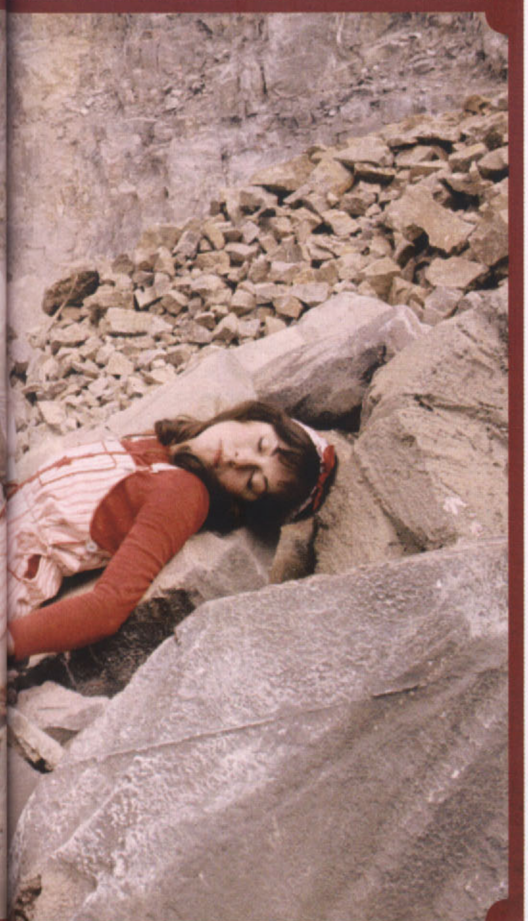
[5] BLACKPOOL ROCKS

"The funniest thing that we ever did was the Blackpool Illuminations [*the annual switch-on of the Lights, an honour reserved for a topical popular celebrity – Ed*], in 1975. It was a big deal. It was me, Lis and Ian [Marter, who played Harry], who Lis and I were so fond of – and we had such a good time. Fifteen thousand people in Talbot Square. Fantastic! It was like we were rock stars. The council employees, the office fellows, dressed up as Cybermen. They had explosives in their hands, little fireworks, so when I pointed at them with my sonic screwdriver, the explosives went off – 'PYYOWW!' – and they fell down, and everybody cheered. Afterwards, we were taken to the Horse of the Year Show. We were paraded around in a little cart, and everybody cheered again. There were three poor sods dressed as Cybermen walking behind us. They were bitching on: 'What the f*** are we doing, stomping around in bloody horse shit for twenty quid?' It was terribly funny."

[6] BEAUTIFULLY HEROIC

"Look at Lis! What is she wearing? It's an Andy Pandy costume. Isn't that sweet? That's absolutely adorable. That funny little, dinky Andy Pandy suit would be a scream now. Lis had a sharp eye for her costumes. I'm working with an actress at the moment called Susan Jameson [*who plays Mrs Wibbsey, the Doctor's housekeeper, in the BBC's series of Fourth Doctor audio plays – Ed*], who comes

PHOTOS 3&4 © JAMES CLEVETT; PHOTO 5 – WITH THANKS TO THE BLACKPOOL GAZETTE



to the studio dressed like that sometimes. No, honestly. This is *The Hand of Fear* [1976], isn't it? Was that Lis' last one with me? It was terribly melancholy, at the end, dropping Sarah off on a suburban street, returning her to drab reality, away from the glamour of space travel. Lis was terribly good in that scene, wasn't she? She underplayed it. She didn't get upset. She was quietly, beautifully heroic."

frightened that they would brush me aside, so I thought I'd go when *I* want to.' It was later that she told me this.

"Of course, she was quite mistaken, because I spoke to Philip about this – I've remained very friendly with him, because really my most successful time, I think, was during the Philip Hinchcliffe years – and he said, 'Tom, that's incredible. I had no idea. I adored Elisabeth. I had no intention of replacing her.' So she was wrong there. It's strange that she should have made that mistake, because it would have been nice to go on for another year. But they replaced her with Leela."

How did Tom feel about Lis' departure, at the time?

"I remember being surprised," he says, "but she handled it carefully, with a lot of self-control. She said, 'I think it's time to go, Tom' – in that formal way. She didn't want a scene. They threw her a nice party. Of course, when I knew Lis, she had no children. Sadie came a few years later, and I remember the happiness that brought her. When Sadie was young and I'd say, 'What a lovely little girl,' Lis used to say these soppy things like, 'Oh yes, Tom – and she's me best mate, too.' It's funny how she'd lapse into Liverpool vernacular with me sometimes. It's like we were children again. Sadie wasn't just her daughter; she was her best mate. I've never felt that about the people who have loved me, or whom I have loved. I've felt that they were mine. I've always been possessive of the people I've been close to. And not always kind."

He has another confession to make: "You know, I never saw Lis in *The Sarah Jane Adventures*," he considers. "She came back, didn't she? Was that interesting? Was that fun? She was absolutely adored, wasn't she?" The final six episodes of the popular *Doctor Who* spin-off are being broadcast on the BBC this October. "I'll look at them," Tom promises. "She didn't have to do all the running around, did she? And were they nice scripts?"

Very much so. Created by Russell T Davies, *The Sarah Jane Adventures* was scripted by people like Phil Ford and Gareth Roberts, who grew up watching Tom and Lis in *Doctor Who*.

"That's what's so wonderful about working for Big Finish. Oh, I wish... if Elisabeth were alive, why, she'd have adored them." Before she died, plans had been afoot for Lis to join Tom on several of his Big Finish adventures. "We should write something in – because I like sentiment, I'm a very sentimental person – a scene in the TARDIS, where Leela comes in and says, 'Doctor, who was Sarah Jane Smith?' We could do a very moving sequence... The extraordinary thing about the Doctor, this wonderful alien character, flying around the universe with no dick and a sonic screwdriver, is he's able to brush aside the past, isn't he? But then it comes back to him. Suddenly, I remember her. Maybe I'll persuade Big Finish to put in a scene like that. It would be a little tribute to Sarah Jane Smith. Maybe Leela might get a bit jealous and say, 'Oh, really? She was very clever, was she?' And then: 'Were you fond of her, Doctor?' That could be very loaded, couldn't it?"

Like David Tennant, interviewed elsewhere in this issue, Tom can't imagine Lis being struck down by any kind of illness. "I never even saw her with a red nose from a cold," he admits. "She was always so trim. 'Trim' is a good word for Lis. She wasn't tall, she wasn't dumpy, she was just trim. High-definition. Did she intimate that she'd been ill? She must have been anxious about it, because she'd beaten cancer before, 12 years earlier.

"I knew her so well – I got a sweet note from her husband, Brian, saying that she kept all my cards – but I didn't hear about her funeral, and there's been no word about a memorial. This marvellous secrecy, the elusiveness of Lis... In her down period, knowing that she was going to die, she must have left instructions, and her family followed them.

Lis Sladen's final story with Tom. "It would have been nice to have gone on."

"Maybe I'll persuade Big Finish to put in a little tribute to Sarah Jane..."

Because you don't have to follow them, do you? When someone dies and they leave you a letter, 'In the event of my death...' I sometimes say to my wife, Sue, 'What would I do if you died?' Because I don't think I could live without her. How helpless I would be. So I've got an envelope in which she's told me exactly what to do in the event of her dying suddenly. I used to say to her, 'I'd just check myself into sheltered accommodation.' Fortunately, my wife is 15 years younger than I am, so I'm hoping... Jesus, I don't... I don't know."

Has Tom written a letter to Sue?

"I have written a letter, saying what I would prefer about disposing of me when I die." He explains: "I was rather touched and intrigued by the mighty John Gielgud – all actors adored Gielgud – who left instructions, when he died, that there was to be no funeral and no memorial service. It is said – because he could be terribly funny, in a bitchy way – that his reasoning was: 'I simply can't bear the thought of that dreadful John Mills reading some awful poem about walking through the valley of the shadow of death!'"

DWM imagines that Tom would love all that kind of melodrama at *his* funeral.

"Actually," he laughs, "I said to Sue, 'I think I should do the readings in advance, and a little homily saying, "You may think I've gone, but I've got my eye on you." Or "Aren't the acoustics terrible in here?" Or "I'm talking to you from beyond the grave. Good God! Is that Jon Pertwee over there?"' I certainly wouldn't want a memorial service in a church. I can't abide that. On the other hand, actors are so sentimental. Lis was sentimental. And absolutely adored."

Tom describes Lis' death in April as "a terrible blow," and remembers being overwhelmed by the public reaction. "Such an outpouring of grief, the spontaneous grief of people, the extravagance of people saying how great and wonderful she was, sprang out of that shock that we've lost part of a culture generated by a programme that goes back... well, she was with me in 1974, and she only died this year. She was a piece of television, wasn't she? A piece of people's lives, their childhoods...

"Working in television has such a profound effect on audiences, doesn't it? You become part of their lives, every Saturday evening, just as Lis was part of mine. And she was so nice to me. Important to me, too. The thing is, I do remember now, that when Lis was with me, she was happy. We were happy together. And it's hard to believe that she's gone." DWM

REMEMBERING *Elisabeth Sladen*

Lis touched the lives of so many during her time on *Doctor Who*, as well as her subsequent return in *The Sarah Jane Adventures*. Friends and colleagues share their memories with DWM...

Tributes compiled by MARK WRIGHT, MARCUS HEARN & BENJAMIN COOK

TERRANCE DICKS

***DOCTOR WHO* WRITER/SCRIPT EDITOR (1968-1983)**

In the early 1970s each of the companions was created as a reaction to the previous one. We started off with Liz Shaw, who was very bright and almost as intelligent as the Doctor. After a while the producer, Barry Letts, pointed out that the Doctor really needed someone to explain things to, not someone who was nearly as clever as he was. Of course this was no reflection on Caroline John, who played the character.

As a reaction to Liz Shaw we got Jo Grant, who was played by Katy Manning. Jo was cute and loveable, but not enormously bright. During Katy's years on the show we saw the rise of feminism, and by the time she decided she wanted to leave we got the feeling that a cute but helpless heroine was no longer acceptable. So we came up with someone completely different - a strong, self-willed, capable character. Sarah Jane Smith was never formally the Doctor's companion and she certainly wasn't his assistant; she was an independent journalist with a career of her own. In her first story, *The Time Warrior*, she even suspects the Doctor of being a villain.

Sarah Jane was a very positive character, with a very feisty, lively quality about her. The same things could be said about Lis Sladen. I was very fond of her, and we got on very well.

Doctor Who has often succumbed to the ghastly process whereby the female companion reverts to screaming and needing to be rescued. We fought against that drift all the time, and were always keen to give Lis something to do. She was very resourceful in *Robot*: she cajoles the Brigadier into giving her a pass to Thinktank; when she gets there she clashes with the woman in charge; and then she gets a suspicion that something's wrong so she pokes her nose in and starts investigating. That motivates a lot of the story.

The Sarah Jane Adventures developed these aspects of her character, and I was happy to novelise the first one, *Invasion of the Bane*, which I thought was a cracking good script. Lis was very good in that series, and was clearly playing a mature, stronger version of the same character from *Robot*. In fact *The Sarah Jane Adventures* was more like the *Doctor Whos* I used to do than many of the new episodes of *Doctor Who* - the episodes were half an hour long with a reasonably comprehensible and straightforward plot and a cliffhanger at the end!

The enduring appeal of Sarah Jane was down to a combination of things. The fact that the character was an investigative journalist opened doors to stories, but Lis' personality and portrayal contributed an enormous amount as well.

My favourite memory of Lis is not actually from the series we shared working on *Doctor Who*, but from the times we used to meet at conventions. As soon as she saw me she would always say "Ah, Terrance!" in an exaggeratedly French accent. She would then rush up and give me a great big hug. Bless her.

Sarah Jane was a positive character: feisty and lively.

Resourceful in *Robot*.

PHILIP HINCHCLIFFE

***DOCTOR WHO* PRODUCER (1974-1977)**

By all accounts Lis Sladen enjoyed a really successful partnership with Jon Pertwee, but *Doctor Who* became animated in a different way when she started working with Tom Baker. There was no complicating agenda between Tom and Lis; they were two very professional actors who both put the show before themselves.

I became the producer in 1974 and during my trailing period I watched Lis on screen and realised how important she was to the programme. I was absolutely thrilled to be inheriting such a strong asset. It must have been difficult for her, being part of what you might call the old regime. With a new producer and a new Doctor coming in she might have felt insecure, but I was never anything other than positive and encouraging.

Lis was very easy to work with and incredibly professional. Always very gracious and smiley, there was a lovely atmosphere around her. Some actors are surrounded by a kind of forcefield. Sometimes it can be an exciting energy, and sometimes it can be a barrier. There was always a good feeling around Lis on and off the set.

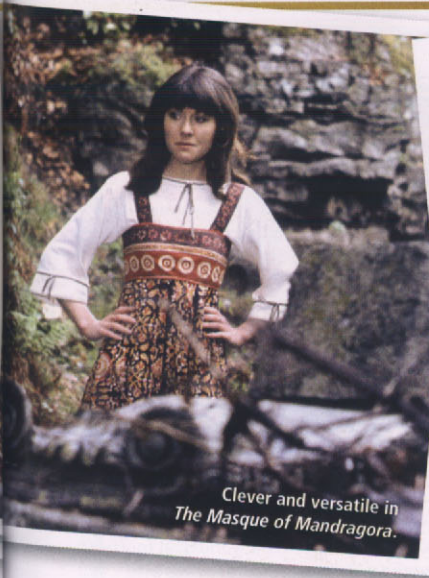
She was quite a private and reserved person, but was determined and ambitious in her own quiet way. Lis was never pushy when it came to changing lines, but she had a strong sense of the Sarah Jane screen persona and would sometimes make suggestions about what she would like to wear.

The one occasion when I remember she did make a contribution to a script was her farewell scene. I would have been very happy for her to carry on for at least another series, but when I realised she was definitely set on leaving I think we handled the scripting process rather poorly. Although we had time pressures, we didn't put enough thought into rewriting *The Hand of Fear* to fully acknowledge the impact of her departure after all those years.

Tom and Lis read the script and, quite rightly, came to me and said "This just isn't good enough. We've written some lines of our own." So I read it and it worked very well.

Lis always gave a good performance, but the one I think I liked best was in *The Masque of Mandragora*. She's got a bit of a romance bubbling along, and she looks great wandering around in Renaissance Italy. She's hypnotised in that story and becomes a threat to the Doctor; when Sarah Jane was 'under the influence' Lis acted those scenes in a very understated but spooky way. She was very beautiful, clever and versatile in *Masque of Mandragora*, and that's how I'll always remember her.

Looking back now over 50-odd years of the programme I believe Lis stands out as a major figure in the history of the show, perhaps - dare I say - more significant even than some of the Doctors!



Clever and versatile in *The Masque of Mandragora*.

1990s spin-off *Downtime*.

The Sarah Jane Adventures.

CHRISTOPHER BARRY

DIRECTOR ON *ROBOT* (1974/75), *THE BRAIN OF MORBIUS* (1976) AND *DOWNTIME* (1995)

Barry Letts cast Lis in *Doctor Who*, and I think it was one of her earliest television roles. She found Jon Pertwee an extremely supportive person to work with, and this gave her confidence when she continued in the series after he left. Jon nicknamed me 'The Mad Monk' - I hope because of my bald pate, not because I'm a crazy director - and that was a tradition she continued with good humour.

Lis had a very sympathetic personality, but she was also very professional. She had done a lot of theatre work and had started as an assistant stage manager, so she knew the theatre backwards. She brought that professionalism to her television career and that made her extremely easy to work with on *Robot* and *The Brain of Morbius*.

Almost 20 years later, I directed Lis again in *Downtime*, a drama produced by Keith Barnfather. That was a very happy experience. A few years after that, Keith asked Lis to be the subject of one of his *Myth Makers* video interviews, and I was very flattered to learn that she agreed to take part on the condition that I directed it. Her other favourite directors, Lennie Mayne and Duggie Camfield, had both parted this life by then so I was happy to oblige.

I was delighted to see that the BBC gave her the lead in her own series, *The Sarah Jane Adventures*, and I'm sure Barry Letts was very proud of her.

I remember Lis as a very warm and lovely person, who was a delight to work with.

GRAEME HARPER

DIRECTOR ON *DOCTOR WHO* AND *THE SARAH JANE ADVENTURES*

Lis and I were the same age, but of course she was much prettier than me! The first time I met her was on *Planet of the Spiders*, when I was the assistant floor manager. Lis was wonderful in that story and I could see that Jon Pertwee loved her. They got on ever so well. They were the Steed and Emma of *Doctor Who*.

Lis and I were together again on *The Seeds of Doom*, which Duggie Camfield directed. It was a fabulous story, with a fantastic cast in a glorious location. It was a unique time, and I could see she loved being there. There was a great rapport between Lis and Tom Baker. Tom is one of our great actors, and I think she recognised what she could learn from him. And I think he loved her for the support she gave him.

All of the other girls had fantastic emotional moments, but there was something special about the way the character of Sarah Jane was written. I think the writers used her background as an investigative journalist and cast her as a Dr Watson figure.

I was thrilled to be reunited with Lis, this time as a director, on *The Sarah Jane Adventures*. I thought it was brilliant that she had been given a series of her own - quite right too. I hadn't seen her for many years but I knew her, and I knew what she could do. Lis was a great natural beauty and a very talented actress who, by this time, had gained a vast amount of experience. She had also gained a huge amount of real life experience as a wife and mother, and all that was brought to *The Sarah Jane Adventures*.

Despite this she was very humble, and always wanted it to be absolutely perfect. When actors say to you "Was that all right?" I think a lot of them actually know in their hearts when they've got it good. But she never did seem to know. Lis was a worrier, and she was never convinced she was terrific. She always felt there was something better to be got.

At the end of the day we would sometimes head to the bar to unwind, and discuss what went right and wrong with the shoot. She wasn't the sort to join in on those occasions. We were very close when we were working, but in the evening she would always like to head back to see her husband and daughter. She was very family-orientated.

I'm so pleased I was able to work on *The Sarah Jane Adventures*. Sarah Jane was so iconic - how could I have resisted? And how could I have resisted working with Lis again, after all those years? I've got many wonderful memories, but I think the best tribute I can pay to her as an actress is this: whatever the lines, or whatever the scene she was playing, Lis always gave you the absolute, honest truth.

> **"There was something special about Sarah Jane. She was cast as a Dr Watson figure..."**

JEREMY BULLOCH

HAL THE ARCHER IN *THE TIME WARRIOR* (1973/74)

I first met Lis when we went up to film *The Time Warrior* in which I played Hal the Archer. I remember Lis introducing herself to me, saying, "Hello, I'm Lis, this is my first episode. It's very exciting, but I'm also very nervous." I told her, "Well, you've got to have those little butterflies fluttering away, haven't you?" And then of course Jon Pertwee was there and was outrageously funny. He just giggled most of the time, but we had a great time. Yes, it was a job, but it was such a fun thing to do.

We used to meet at conventions over the years, Lis for *Doctor Who*, me for *Star Wars* [in which Jeremy played Boba Fett]. We'd bump into each other a lot and have a good old catch up, and I'd see Brian and Sadie [Elisabeth's husband and daughter]. I hope all the strength Lis had goes on to Sadie.

Lis was the quintessential *Doctor Who* companion, and then all those years later she had *The Sarah Jane Adventures*, which my grandchildren watch and always look forward to. She told me it was just so lovely to come back and to be starting on this new path. She was so excited. And she passed all her knowledge and advice and talent to the rest of the cast.

The Time Warrior was such a fun thing to do, the cast was great and everything was perfect; we all got on. Amongst all that, Lis shone. She'll always be remembered.

JOHN CHALLIS

SCORBY IN *THE SEEDS OF DOOM* (1976)

Working on *The Seeds of Doom* was the first time I met Elisabeth Sladen. I thought Sarah Jane was a delightful character, and Lis herself was a brilliant actress and a sweet person that everybody loved. We laughed so much making that show, racing around the topiary at Athelhampton House, with lots of giggling, and me chasing Lis around. Lis had this wonderful quality, she was quite maternal, and she looked after us boys and made sure everything was okay.

We met now and then over the years at parties, and the odd signing. It was great to see her coming back with *The Sarah Jane Adventures*, and what a great success that was. It was terrific! Lis was so good and so appealing in it. And she hadn't changed at all!

She was elegant and she had time for everybody. A brilliant actress, and great fun, is how I shall always remember Lis.

JOHN LEVENE

CORPORAL/SERGEANT/RSM BENTON (1968-1975)

I remember walking onto location for *Invasion of the Dinosaurs* and seeing Lis for the first time. The first thing I noticed was her wonderful teeth! I noticed how diminutive she was, she seemed very small, and I remember thinking that we're going to want to protect her - and then she ended up as this powerful character in Sarah Jane, and she didn't need any protecting at all! Lis was always very much together and very much herself. Once she'd settled in she gave a real air of confidence to the role of the companion.

As an actress, Lis was very precise. She wasn't frivolous, she was more quiet than noisy; and that always dictates a good actress, somebody who actually took in everything around them. She was always very gracious.

Like all people that do a good job at their chosen profession, Lis was wise for her years, and she was determined to make Sarah Jane such a part of the *Doctor Who* legend. She was such a positive person and has left behind a legacy that most actors would envy.

RICHARD FRANKLIN

CAPTAIN MIKE YATES (1971-1974, 1983)

I must have met Lis during filming for *Invasion of the Dinosaurs*, but my first real memory of her is during filming for *Planet of the Spiders*, my final *Doctor Who* story. I remember her being the new girl and another possible love interest for Mike. The filming we did on that story I felt was really good. The lovely conversation we had in the car, I thought that she and I played really well together. I felt that the two characters, and ourselves as actors, related extremely well together.

At conventions I always saw Lis as very efficient, very lucid. She always answered questions in a very informed way, taking her position in the *Doctor Who* world very seriously. Lis must have known she had a good effect on people and how successful the character of Sarah Jane was. It's very hard to see the total effect you have on your audience.

Could Sarah have been a love interest for the dashing Captain Yates?

Lis was so very together. Sarah was a very precise character, as was Lis as a person. In a way, she reminded me of Roger Delgado, in that she was very immaculate, self-contained, and precise. But there was always a twinkle in Lis' eye. She was very much an actress, and I don't mean that you noticed her acting, but the character she presented was a very knowing character, a character who knew herself. She was of those people that when you meet them, both in life and on screen as Sarah Jane, you were talking to somebody who had it all planned out.

LOUISE JAMESON

LEELA (1977-1978)

I never got to know Lis as well as some of the other companions, and I wish I could give you an anecdote or two, but she was private and protective. Her dedication to the programme was never in question, and if she had to die it is rather wonderful that she had such a high profile and her body of work has been applauded. Her life has ended far, far too soon, never managing to look her 65 years (if someone had said 45 I would have believed them). I know the fans held her in such huge respect, and she will be so sadly missed. My heart goes out to her husband and daughter. Rest in peace, Lis.

SOPHIE ALDRED

ACE (1987-1989)

I first met Lis at a *Doctor Who* anniversary party, which was in a very crowded room in a bar in London. I spotted Lis and thought, "Oh my God, there's Sarah Jane. My hero!" I'd grown up with her, she was so fantastic. She started making her way through the crowd, and I thought she'd seen somebody else. But she rushed up to me, and said, "Sophie, hello, I've been longing to meet you, I think Ace is wonderful!" I didn't think for a minute that she knew who I was. And so I said, "I think *you're* wonderful." It turned into this mutual appreciation society, which never went away. It was just so lovely to feel that I had been approved of by Sarah Jane!

I was always struck by what a wonderful mother Lis was, how she was so caring and loving with Sadie. She sometimes brought her to conventions, and now I take my children to conventions. Lis was such a role model to me for that. And she taught me how to be at conventions and how to be with the fans, how to be dignified. She was so dignified.

I rang her when *School Reunion* went out, and I was just so delighted to see her back - I cried buckets at the end of it. And I was pleased for Lis with *The Sarah Jane Adventures*, an older woman having a major role on TV. I just felt that this was so important, it's what children really understand, that relationship with an older woman.

Lis was one of the most elegant, beautiful women I ever met. I'll miss that wicked sense of humour, and that sense of fun she had. She leaves us such a legacy.

© REX

"She was such a positive person and has left behind a legacy that most actors would envy."

Sarah Jane is reunited with K9 for 1993's anniversary documentary *30 Years in the TARDIS*.

© ANDY HOPKINSON

ANDREW PIXLEY

DWM WRITER

I count myself extremely fortunate for *many* things in my life, and two of those things which I cherish would be growing up watching Elisabeth Sladen playing Sarah Jane Smith when I was in childhood, and happy memories of meeting with and talking to Elisabeth as herself when I had ventured as far into adulthood as I suspect I ever will. On television from 1973 to 1976, she had just been amazing; a captivating on-screen presence with the charisma and nuances of performance to make a mark on any scene and draw the focus onto her.

In 1993 I was fortunate enough to meet her properly for the first time when we worked together on BBC1's *30 Years in the TARDIS* documentary. Lis was certainly one of the most friendly and chatty people of the many guests I encountered during the shoot, and what immediately struck me about this amazing, confident character whom I'd watched on television was that the actress behind her was not only friendly and compassionate (qualities I'd always associated with her on-screen persona) but also very vulnerable in many ways. Vulnerable, but brave with it. The characteristics I'd admired in Sarah Jane came at the cost of very hard work and exquisite acting from Lis, which she made appear so effortless on the screen. And in our subsequent meetings she was always kind, always friendly, always welcoming… and often demonstrating that, *yes*, she *had* read that bit in **DWM** and wanted to talk about it. Many, many happy memories of somebody you admired in childhood turning out to be just as wonderful in real life.

Sarah Jane was an amazing character who demonstrated fantastic bravery in her adventures with the Doctor. But in real life, I believe that Elisabeth Sladen was braver still.

JEREMY BENTHAM

WRITER/JOURNALIST

Elisabeth Sladen entered my world in June 1973 when I was still, just about, a hormonally-challenged teenager, anxious for the occasional bit of elder wisdom hand-holding on my painful journey through to adulthood. Most of the newspapers that morning of Wednesday 27 June carried pictures of 'Doctor Who's New Girl'. Lis' immensely appealing countenance came across straight away as a curious mixture of big sister, girl next door and the dearest friend you'd always wanted to meet.

Move forward three years to the floor of Studio 8, Television Centre where a few nervous members of the fledgling *Doctor Who* Appreciation Society are trying not to get in the way of work on *The Hand of Fear*. Suddenly a petite figure in pink and red rushes by. Fortunately, the sound recordists never caught the sound of a jaw hitting the floor as at least one member of that group of onlookers realised that this Andy Pandy lookalike was not some juvenile guest actor, but the outgoing heroine of the series, Sarah Jane Smith.

By her own admission, Lis and Tom Baker's behaviour that day was, "a little misbehaved." Early attempts to rush in through the door of the dome collapsed into hysterics as they slipped on the polystyrene granules scattered on the floor to resemble snow. You didn't have to be a clinical psychologist that day to perceive the genuine warmth of the relationship between Tom and Lis. Right there and then you realised this was a big sister, friend and companion you really were sorely going to miss when her departure day came.

Lis, as I learned some years later, was no stranger to playing to the cameras. At one point during those years when I was honoured to know her as a friend, she let slip that she'd made her feature film début in a crowd scene for *Ferry Cross the Mersey*, a 1964 movie hurriedly made to cash in on the popularity of Liverpool beat group, Gerry and the Pacemakers.

A crowd scene, I thought. Hmm… can you really claim people would be able to spot one diminutive brunette amid flocks of impromptu 'extras' gathered aboard that titular ferry while one of Merseybeat's superstars strummed his guitar along the decks and gangways? Surely not.

Rights and copyright problems have prevented this piece of 60s nostalgia from appearing on DVD. And yet, courtesy of friends in low places, a still photograph has appeared from the internet. And right there is the lady herself – 18-year-old Elisabeth Sladen, a decade away from her own appointment with fame and immortality.

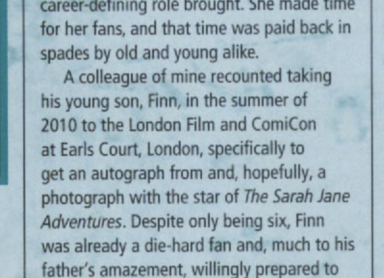
And that stardom never went away. Lis may have claimed she left Sarah Jane for a long while, but in truth she loved every minute of the popularity and affection her career-defining role brought. She made time for her fans, and that time was paid back in spades by old and young alike.

A colleague of mine recounted taking his young son, Finn, in the summer of 2010 to the London Film and ComiCon at Earls Court, London, specifically to get an autograph from and, hopefully, a photograph with the star of *The Sarah Jane Adventures*. Despite only being six, Finn was already a die-hard fan and, much to his father's amazement, willingly prepared to wait patiently in line.

Needless to say young Finn walked away from that encounter, bouncing off virtual walls with joy and happiness. For the even-more-patient father, one nagging question still remained unanswered though. His son was a devoted fan of Sarah Jane Smith – her character and her world of weird adventures. How did his young mind square that with the autograph on his photo and the sign above the table that clearly said, 'Elisabeth Sladen'.

Meeting his father's gaze Finn calmly replied, in that devastatingly logical and precise way that only six-year-olds can manage, "Because that's who she really is."

And you know what, she always was.


IT'S ALL RIGHT, DOCTOR. YOU KNOW... I MISS YOU SOMETIMES.

JOHN AINSWORTH

EDITOR OF *DOCTOR WHO INSIDER* AND *SARAH JANE SMITH* AUDIO PRODUCER

I'd met Lis a few times over the years, but got to know her properly when I produced the second series of Big Finish's *Sarah Jane Smith*. I asked to do it because it was something different beyond *Doctor Who*, but the main reason was because it was a chance to work with Lis. I thought she was a superb, brilliant actress. What an opportunity to work with somebody so good.

Lis was so sharp on plot and scripts. She was effectively a co-producer, loads of the elements of that second series came from her. She was very keen on doing interesting things with sound, and she cared not just about Sarah, but the other characters and the whole production. It was fantastic!

After we finished the series, we kept in touch. I interviewed her at a few conventions, and went to the set of *The Sarah Jane Adventures* a couple of times. It was always lovely to catch up.

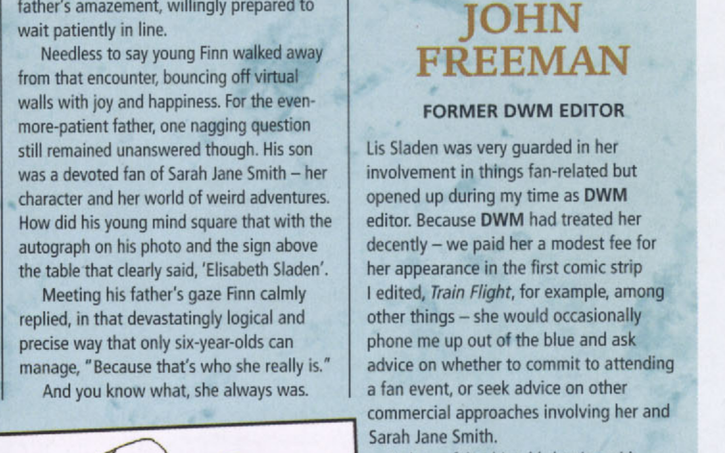
Lis didn't have a false impression of her own importance or position in the wider world. There was no false modesty, but she knew she was a good actress. She's someone who had always been there – and you thought she always would be.

JOHN FREEMAN

FORMER DWM EDITOR

Lis Sladen was very guarded in her involvement in things fan-related but opened up during my time as **DWM** editor. Because **DWM** had treated her decently – we paid her a modest fee for her appearance in the first comic strip I edited, *Train Flight*, for example, among other things – she would occasionally phone me up out of the blue and ask advice on whether to commit to attending a fan event, or seek advice on other commercial approaches involving her and Sarah Jane Smith.

I always felt a bit odd chatting with someone I'd grown up watching on TV but she was good at putting people at their ease, never demanding, and a delight to work with. I was stunned when I heard she'd died. Even now, I can't quite believe it.



Young Finn meets his heroine!

NICHOLAS BRIGGS

THE VOICE OF THE DALEKS (2005-PRESENT)/ BIG FINISH EXECUTIVE PRODUCER

Sarah Jane Smith perfectly fulfilled the role in *Doctor Who* of being my link with reality. She was the scariness barometer, the one who indicated what was and what wasn't scary... and she was just so real. I completely believed Sarah, even though I was old enough at the time to be cynical. She was likeable, sharp-witted and always surprised you – an energetic embodiment of total positivity. She was my *Doctor Who* girl. My favourite.

The first time I met Lis properly was when we filmed her *Myth Makers* interview on the location they used for *The Time Warrior*. She was lovely and brilliant, brimming with detailed memories, and she really made it her business to make our interview work as a team effort. From that time onwards, we were always very warm and friendly with each other, and always found time for a little chat and a good laugh... There was always time for a hug.

I worked with her a few times on the Big Finish *Sarah Jane Smith* series, and we had a fantastic time. And it was certainly our plan to bring her back with Tom Baker. We'd spoken seriously about it many times, and she'd told me that she'd be on board whenever we were ready. I got special permission from Russell T Davies to use the character, so it was all systems go.

I was incredibly thrilled when *The Sarah Jane Adventures* took off. And Lis took it all on her shoulders. It's a testament to how strong Sarah Jane was as a character, but that strength came almost entirely from Lis. There wasn't much interesting on paper for the original character. It was Lis who really created Sarah Jane.

I will miss Lis' enthusiasm and passion for Sarah, she was so absorbed in the character. She knew it all and loved it. And I'll miss our chats over breakfast, lunch and dinner, the hugs and her smile. I always got a tingle of unrestrained joy when I saw Lis, and I'm still in shock about her leaving us in such an untimely way.

MICHAEL STEVENS

COMMISSIONING EDITOR, AUDIOGO

I first met Elisabeth at a signing in 2001. I told her I worked for BBC Radio Collection, and asked if I could interview her for our website, to tie in with the reissue of *Genesis of the Daleks*. Pressed for attention by a long line of fans, she was friendly and engaging, and trustingly gave me her number. Before long we had arranged to meet in a central London coffee shop, where she gave me a full and frank interview. What I noticed on that day, and on numerous occasions over the next ten years, was how Lis would go out of her way to put new, younger friends at their ease, particularly if she thought they needed a little encouragement.

We got along so well that day that we kept in touch, and even explored the possibility of working together on a memoir of sorts. To that end I went round to her and Brian's house in Ealing. I can see Lis now, standing in the kitchen, a gracious and relaxed host. She had gathered various bits and bobs she'd collected over the years, including an album of photographs taken during a tour of the States which she and Brian had done with Jon Pertwee and his wife, Ingeborg, in the mid-1980s. We talked about different ways they might be used in a prospective book. Ultimately nothing came of it; but we stayed friends.

Soon after I developed the audio archive pot-pourri that is *Doctor Who at the BBC*, and Lis was my first choice as presenter. She took to it beautifully. In studio she was meticulous, always keen to have given her best shot at each take. She would make suggestions for script tweaks – perhaps a joke, or an insight into *Doctor Who* which only she could provide. Lis was always easy-going, funny, hard-working.

During one of our sessions in Bath Lis' mobile phone was especially busy. She hinted obliquely that something rather big was on the cards. Sure enough, she was soon heading for Cardiff and *School Reunion*. That begat *The Sarah Jane Adventures*, and soon we were into a whole new audio arena: original audio stories set in Bannerman Road, read by Elisabeth as Sarah Jane. Again, she strove to help make these the best they could be. She was a gifted voice artist, able to infer a huge range of thoughts and emotions through each gently nuanced sentence.

Gentleness and generosity of spirit, is what I remember best about Lis. I've seen her in readthrough sessions at Upper Boat, gathering her junior co-stars around her and clucking over them like a very special, favourite aunt. I have seen her talk to mums, chaperones, production assistants and visiting guests with the same kindness. Then I've seen her larking around with the older actors, the directors, the sparks, the costumiers and make-up folk, mucking in with whatever daftness was being bandied around on set that day.

Elisabeth also read *Doctor Who and the Planet of the Spiders* for our range of audiobooks based on the Target novelisations. If you've ever caught yourself daydreaming about the plucky Sarah Jane Smith in her younger days, perhaps it was as portrayed by Terrance Dicks at the beginning of that book: a resourceful, intelligent young woman, travelling on an Inter-City train towards her next exciting assignment. The kind of girl you'd like to meet. I did meet her, and for that I am eternally grateful. Goodbye Lis.

Lisa Bowerman with Elisabeth Sladen.

JASON HAIGH-ELLERY

MANAGING DIRECTOR, BIG FINISH

I got to know Lis well when Big Finish recorded the first *Sarah Jane Smith* series with her. She was so professional and so dedicated, not just to the work, but to the character of Sarah Jane. She would defend her corner on something she knew was correct – or incorrect! Lis cared so much and she knew Sarah better than anybody.

Lis was there at the very beginning of Big Finish, appearing in one of our early Bernice Summerfield stories, *Walking to Babylon*. She threw herself into it and was magnificent. She brought life to any character she played, and she was very forthright about it – she was very script-orientated.

Lis was an actress who cared; cared about the part, cared about the work, and about other people. What I will remember most is her dedication and her desire to do good work and for it to be the best it could possibly be. There was never any compromise.

LISA BOWERMAN

BERNICE SUMMERFIELD IN BIG FINISH'S AUDIO RANGE

My first experience of Lis was when she came in to do one of the very early *Bernice Summerfield* plays, *Walking to Babylon*, where she played a high priestess. She was such a good actress. It was such a boost in those early days of Bernice. Big Finish and I felt incredibly lucky to working with actors like Lis.

Since then, it was at conventions when we'd see each other, and she was always so lovely, and always very entertaining. She'd bound up to me with a big smile and a hug, and was always so sweet.

There was an authenticity to the character of Sarah Jane, which is why the character has survived. The way Lis played it was emotionally authentic, and something that you completely believed. When I watched *Doctor Who* as a child, Sarah Jane was such an empowering character and her own person, and for a girl of 12, that was very easy to latch on to. And Lis always played her to the hilt.

BARNABY EDWARDS

ACTOR/DALEK OPERATOR (2005-PRESENT)

I was in Australia when I heard the news about Lis Sladen's death – thousands of miles from home in a hot, exotic, alien environment. But in the blink of an eye I was five years old again, it was winter and I was curled up in front of my parents' television watching the incomparable Sarah Jane confronting the Wirrn. Despite the overwhelming sadness of the news, this memory of my childhood somehow cushioned the blow. How very like Lis – thoughtful to the last.

Doctor Who is an inextricable part of my childhood, woven so tightly into my DNA that I cannot watch certain episodes without feeling a sharp pang of nostalgia. And at the heart of it all is that plucky little journalist, Sarah Jane Smith. Proust had his madeleine and I have Lis Sladen to summon up remembrance of things past.

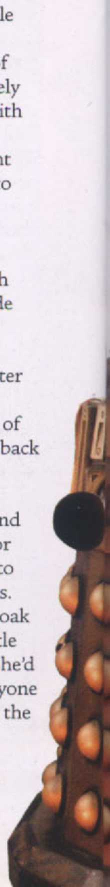
I have had the immense good fortune to work with Lis on both the audio and television series of *Doctor Who* – and it's given me memories I will treasure forever. Here's just one of them.

We were filming *The Stolen Earth* on location in Cardiff. It was night, it was cold, it was raining. The production team hadn't brought enough chairs or umbrellas and so my fellow Dalek operator Nick Pegg and I had to stand around getting wet while they perfected the car stunt which would bring Sarah Jane skidding to a halt in front of a pair of Daleks. We waited for hours, getting progressively wetter and colder. Lis waited too, cheering us with funny little stories. The clock ticked on.

Eventually, the stunt was completed, the stunt driver retired for the night and it was Lis' turn to film her close-ups. Nick and I climbed into our dripping wet Daleks to film the scene with her. At some ungodly hour of the morning, Lis was released – wishing us a warm goodnight through our Dalek grilles – and Nick and I were left inside our fibreglass prisons while everyone had a tea break and turned the cameras around. Tea-less, wet, cold and tired, we emerged half-an-hour later and shuffled damply to the street corner. Along with chairs and umbrellas, there was a shortage of transport, too, so we'd have to wait for our ride back to the hotel.

Just then, a car flashed at us from across the street. It was Lis' car and she opened the door and beckoned us in. She'd asked her driver to wait for us, knowing we were cold and wet and unlikely to get a car back to the hotel for at least 20 minutes. As we warmed ourselves and attempted not to soak the car seats, she presented both of us with a little parcel wrapped in a paper napkin. It was cake. She'd saved it for us from the tea break, knowing everyone else was too busy to think about whether or not the guys inside the Daleks were hungry.

But Lis had thought of us. She thought of everyone. Always. That's just the sort of person she was.



Sarah Jane faces off against some soggy Daleks in *Journey's End*.

"Lis was a superb actor, with an ability to confer instant conviction on any script, any situation, no matter how outlandish."

NICHOLAS PEGG

ACTOR/DALEK OPERATOR (2005-PRESENT)

I first met Lis at Television Centre in 1993, on the set of the documentary *30 Years in the TARDIS*. She was there to talk about Sarah Jane, and I was there to be a Dalek. Over the next couple of years we got to know each other a little better, but by the time it came to the filming of *The Stolen Earth* and *Journey's End* in 2008, our paths hadn't crossed for more than a decade, and I imagined that Lis probably wouldn't remember me. How wrong I was. As I checked into the Cardiff hotel where the actors stay during filming, Lis was arriving back from a day's work in the studio. She bounded across the lobby to greet me with smiles and hugs: it was as if we'd never been apart. Lis didn't forget people, and she had the generosity of spirit to make us all feel special.

Lis was a superb actor, with an ability to confer instant conviction on any script, any scene, any situation, no matter how outlandish. I've always marvelled at the moment in *Terror of the Zygons* when, talking about the aliens' homing device, Lis is required to deliver the frankly incredible line: "You know, what worries me is how they, whoever they are, whatever they are, knew we had it." It's a knotty line that would defeat many an actor, but Lis carries it off with absolute naturalism and gives it some authentic Sarah Jane attitude into the bargain. Seriously, check it out; it's remarkable. She stresses the words in a counter-intuitive way which makes it clear that the modification of 'whoever' to 'whatever' comes as a sudden afterthought, with the result that the whole thing doesn't sound like a prepared speech: "You know, what worries me is how they, whoever they *[pause]* are *WHAT* ever they are, knew we had it." It's one tiny little line among many, but it demonstrates the nimble intelligence that Lis always brought to her performances. When I was a little boy, I believed in Sarah every step of the way. I still do now.

Working on *Doctor Who* is always fun, but there was something special about the *Stolen Earth* two-parter. Of all the thrills that the show has given me over the last few years, there are few to compare with the moment when I opened that script and realised that I'd be working with 'my' childhood companion. Lis was simply wonderful on set. I don't need to tell you how brilliant her performance was, but what you might not know is how modest Lis was about her talent. It was a modesty bordering on insecurity: more than once, she sidled up after a take and leaned against the grille of my Dalek with an anxious whisper of "Do you think that was all right? I'm not sure if I'm getting it today." All right? All right? Lis, of course it wasn't all right – it was pitch-perfect. Over the last few years *Doctor Who* has been blessed by some fine performances, but nowhere will you find a more heart-stoppingly superb piece of acting than Lis' reaction when those Dalek voices come floating across the airwaves. Lis had a prodigious talent, but it was a talent she wore very lightly. I don't think she ever really knew how exceptionally good she was.

And there wasn't just the talent. There was also the quiet, steady professionalism, the good humour, the twinkle in the eye, the unfailing kindness and consideration for others. *The Stolen Earth* was a terrific show to work on, but there's no denying that it was a bit of an endurance test: there were long days in the studio, there were gruelling night-shoots, there were hours and hours on end spent hanging around in freezing temperatures and drizzling rain. I'd be fibbing if I said that every single moment was a pleasure. But when Lis was around, that didn't matter as much. Lis was one of those people who brought happiness onto the set with her. She was loved by everyone, and she kept everyone's spirits up. And when Barnaby Edwards and I were stuck inside our Daleks on a wet, chilly street in Penarth at two o'clock in the morning, teeth chattering, watching everyone else have a tea break, Lis came to the rescue with an act of kindness that neither of us will ever forget. I know Barnaby has already told you about it, so I won't go over it again, except to say that it was the sort of moment that will be familiar to anyone who was lucky enough to call Lis a friend. It was Lis through and through: down-to-earth, generous, considerate, constant, modest, affectionate, adored.

PHIL COLLINSON

***DOCTOR WHO* PRODUCER (2004-2008)**

I was born in 1970 so I remembered loving Jo Grant, Leela and Romana – but Sarah Jane was the one who burned in my mind. She was such an important part of what I personally consider to be a golden age of *Doctor Who*.

The *Doctor Who* girls were sometimes just ciphers, but Lis Sladen turned Sarah Jane into so much more than that. It wasn't just about the way the character was written, although she was probably the first of the companions to be able to hold a story on her own. I think the success of Sarah Jane was a combination of the writing and the energy that Lis herself brought to the part.

Quite early on, Russell T Davies and I had a conversation about who we'd like to bring back. I remember Russell saying "I'd love to find out what happened to Sarah Jane. I'd love to tell that story." I thought this was an amazing idea, but we were both worried that it felt like quite a fannish thing to do. We discussed the possibility of maybe doing it in our third series, once the show had bedded in a bit, but eventually decided to try it much earlier.

We needed to have a clear idea of what we were making before we talked to Lis, so we commissioned the script from Toby Whithouse before we approached her. It was a bit of a gamble because we really didn't know if she was going to say yes.

Russell and I went to London and met her for dinner at Joe Allen's in Covent Garden. I remember I felt a tap on my shoulder and turned around. There she was – Sarah Jane Smith! She was still astonishingly beautiful. She extended her hand and said, "You must be Phil. I'm Lis." It was the voice I remembered so well from my childhood – soft and real and kind. I fell in love the minute I met her.

We had the most brilliant evening, which started with us saying straight away that we wanted to talk to her about appearing in *Doctor Who*. She was very complimentary about the Chris Eccleston series and thrilled that it had been such a success. Russell explained the story of *School Reunion*, and how life hadn't turned out the way Sarah Jane might have imagined because she'd been haunted by her memories of the Doctor. Lis just loved it, and particularly loved how Sarah Jane would get to find out why the Doctor had just left her. She could tell that we loved the character, and were as fiercely protective of Sarah Jane as she was.

When we discussed the script later, there was only one thing she asked to change. There was a reference that Sarah Jane had gone through a bad stage and at one point had a drink problem. She felt uncomfortable with that so we took it out.

I was there for the first shot, which was the scene where her and David run away from the school. When she walked onto the set the entire crew stopped what they were doing and applauded her. *School Reunion* marked the first time that we had *really* looked back on *Doctor Who*'s past. We were in safe hands with Lis, because even people who had never heard of her could relate to the story of the wife and the ex-wife; the girl the Doctor had left behind. The story was about the fact that the Doctor's companions get old and he doesn't, and to help to tell that story was one of the most amazing things I've done in my career.

It's so sad that she died so relatively young, because I'd like to think that when *The Sarah Jane Adventures* ended she would have entered that world of respected actresses who could pop up in other programmes. I would have loved to have brought her back to *Coronation Street*.

The last time I saw her was at my 40th birthday party last August. I have the most glorious pictures of her from that day, looking more beautiful than ever. But my favourite memory of her is that dinner we shared in Covent Garden. That was a night I will remember for the rest of my life.

She was a dear friend and a lovely lady. I miss her so much.

"After all those lived again, and bigger than she had

When Elisabeth Sladen returned to *Doctor Who* in 2006, David Tennant was playing the Doctor. David recalls his excitement at meeting Sarah Jane Smith...

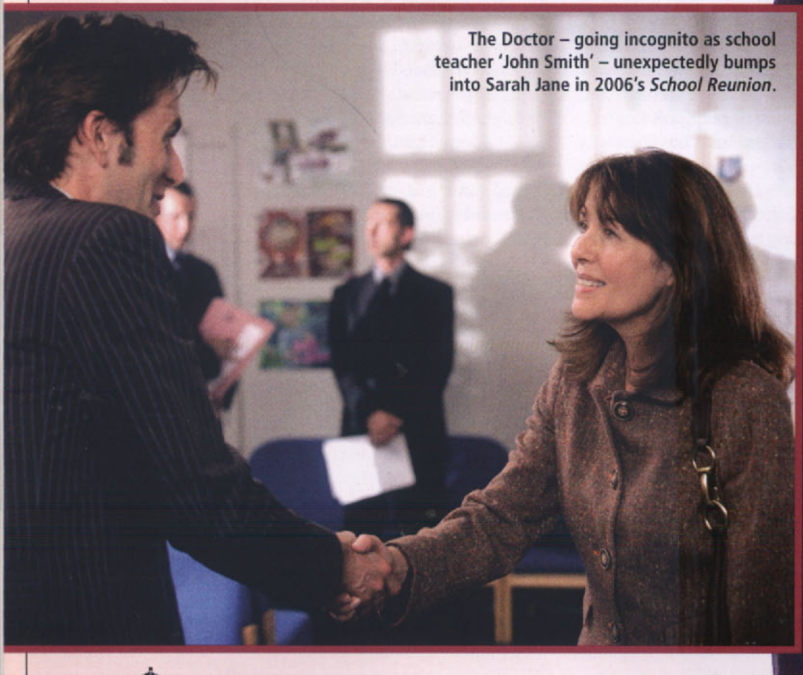
Interview by **BENJAMIN COOK**

Asked about the special standing that she's afforded within the realms of television, and the title of 'the definitive *Doctor Who* companion', Elisabeth Sladen said, modestly, "You have to look at the time I was in the show, and the Doctors I was paired with." She would never dream of attributing Sarah Jane's popularity to her own performance. "No, it's other people," she'd insist, before adding: "I'm very lucky." When **DWM** catches up with David Tennant at London's Soho House to talk about Lis, we put this to him – that it was the Doctors she was paired with, Jon Pertwee, Tom Baker, and David himself, that made Sarah Jane Smith fly.

He refutes the suggestion. It was, he says, all to do with Lis. "The very fact that at 60-something she was charming a new generation of children in exactly the same way – and as ably, and as winsomely – as she had done 30, 40 years previously... clearly that was to do with *her*," David says. "There was something magical about Lis, something that she had that you can't really bottle. There's lots of talk of, 'Oh, she was the first women's libber, the first companion that was a liberated woman.' She wasn't, really. There was nothing remarkably different about the way that her character was written, actually. No, it's that Lis brought this extraordinary kind of febrile, warm, tender, emotional sort of joy to the part. It was Lis."

Born in 1971, David's earliest memories of *Doctor Who* are of Tom Baker's first season – Lis' second – in 1975. When the Fourth Doctor and Sarah Jane parted ways, in the winter of '76, five-year-old David was distraught. "The concept of time is so weird. When you're growing up, time stretches. Sarah Jane had been in the show for a couple of years, but that felt like a lifetime to me. It felt like forever. It seemed impossible that anyone else could take over, so her departure was as big a deal for me as then later when the Doctor changed. She was, for me, what a *Doctor Who* companion was – which is why it was such an extraordinary kind of out-of-body experience to then be in a rehearsal room, reading through a script, with her calling me 'Doctor'!"

This was for 2006's *School Reunion*, David's fourth episode playing the Doctor, which reunited the Time Lord with Sarah Jane. David met Lis for the first time at the readthrough, in July 2005. "It was my very first day on the job," he recalls. "We read through three scripts



The Doctor – going incognito as school teacher 'John Smith' – unexpectedly bumps into Sarah Jane in 2006's *School Reunion*.

years, Sarah Jane was, if anything, been back in the day."

together – *The Christmas Invasion*, *New Earth*, and *School Reunion* – so meeting Lis was an extraordinary moment on an extraordinary day for me. So many things were blowing gaskets in my brain that day, and that was just the topper."

Was he nervous? He must have been.

"I was terrified. Of course. And you had the great and the good of the BBC all trawling down the M4 to sit and stare at me, to make sure I wasn't going to mess it up, their best new toy. There was something oddly comforting about having this voice from my childhood there. Although it was surreal, there was something so right about it as well. Everyone knew quite quickly that *School Reunion* wouldn't be the end of Lis' association with the show. She still had whatever that magic is, and it had been woefully underused in the intervening years, so it just made sense that she'd be back."

Before the ink on David's contract was dry, executive producers Russell T Davies and Julie Gardner were telling him of their plans to bring back Sarah Jane during his first series. "At that time, I don't think they'd secured Lis' involvement," says David, "so we didn't know that she'd definitely be up for it. From what I've heard since, she was dubious about the whole notion, because she was worried that she was going to be sent up. Of course, because I know Russell, Julie and Phil [Collinson, producer], who were masterminding this reunion, I knew that she was only going to be treated with the utmost respect and reverence."

Was he confident that they could pull off Sarah Jane's comeback?

"Well, it was hard to see past my own nostalgic flush," he admits, "because it was such a thrill for me that she was going to be there. I felt, well, if I do a scene with Sarah Jane, then I really am playing the Doctor. More than any of the show's other recognisable elements, that, for me, completed the circle with my childhood. I mean, Lis even *looked* the same. And her voice! That slight catch in her voice! The way she would say 'Doctor', and the way she would phrase those lines, is completely unique. It immediately took me back to Saturday teatimes, and then rightly became a part of a new generation's childhood.

"The truth is, nobody was sure how recognisable she would be to the general public after all those years. I don't think anyone was quite clear how much of a, sort of, cultural memory of her there still was. It had been 30 years just about exactly, and that's a long time. None of the children of 2005 knew who Sarah Jane Smith was, unless they'd been reading old books and researching the show. There had only been one series [of twenty-first-century *Doctor Who*] back then, and it hadn't played on the past much at all, really, apart from the Daleks. Whilst always acknowledging it was the same show, I think there was a reluctance, initially, to rely on its own history. Bringing back Sarah was the first step into that.

"Even if you didn't know who Sarah Jane was, we were telling a story about the Doctor having a past, which was as much a story about Rose [played by Billie Piper] and how she deals with that... It wasn't gratuitous. It was done with the right kind of editorial motivation. But then, of course, you want to tell that story of Sarah Jane – and that magic comes back, and everyone responds to it. There was something about Sarah."

Elisabeth and David at the *Voyage of the Damned* press screening on 18 December 2007.

© REX

Three years – and one smash-hit, Sladen-fronted CBBC spin-off show – later, the Doctor popped up in *The Sarah Jane Adventures*, when David guest-starred in 2009's two-parter *The Wedding of Sarah Jane Smith*. "What's lovely is, there was no sense of there being any kind of hierarchy that I was usurping," he says of coming onto Lis' show. "As long as a company is happy, everyone mucks in together, and certainly that was the case on *Sarah Jane* as much as it was on *Doctor Who*. Lis thrived on doing that show. She seemed to love it, and the kids [the young stars of *Sarah Jane*] – well, they're not kids, they're young adults – they clearly adored her, and she adored them. To be on that set... it was a wonderful, happy, easy, lovely place to be. And that was down to Lis.

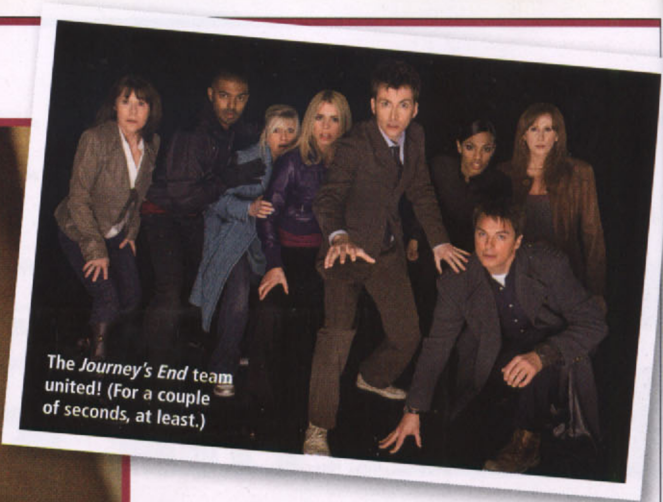
"When *The Sarah Jane Adventures* was first mooted, there was talk of there being at least an appearance from the Doctor, and it was something I'd always been keen to do. It took three years for us to make it happen, but I'm so glad we did. Even more so now, I suppose, because those episodes that exist seem all the more precious. I was very happy to be there, and people gave me the impression that they were happy to have me. It was a very happy time."

At one point, *Doctor Who*, *The Sarah Jane Adventures* and *Torchwood* were all in production at Cardiff's Upper Boat studios, simultaneously. "It was a very heady time," says David.

The like of which we may never see again, suggests **DWM**.

David nods. "Well, *Doctor Who* continues in triumph, and *Torchwood* continues transatlantically, and thankfully we've still got a few *Sarah Jane* episodes that we haven't seen yet, so it all carries on... but when it was all going off at once, under the same roof, it was incredible. You can risk sounding ►

In 2009's *The Wedding of Sarah Jane Smith*, Sarah Jane had her last proper meeting with the Tenth Doctor.



The *Journey's End* team united! (For a couple of seconds, at least.)

"To get to know Lis as somebody that you work with... I never got over how exciting that was..."

smug about it, and maybe we are quite smug about it..." He hesitates. "No, I *am* smug, and rightly so, that I was part of that time when those three shows were all working together, complementing each other, feeding off each other, and creating these wonderful stories. To get to know Lis as somebody that you work with... I never really got over how exciting that was, and how unlikely it was."

Lis and David were even living in the same block of flats, in Cardiff. "We'd meet in the lift now and then. It was great. That Sarah should become part of my -" He stops mid-sentence, and smiles. "I got to call her Sarah. Everyone else had to call her Sarah Jane. When we did *School Reunion*, she was very much written as Sarah Jane, and that's how she referred to herself. It was Lis who came to me and said, 'It's a wonderful script, but the Doctor always used to call her Sarah, back in the day.' I said, 'You're absolutely right. Of course! I remember that vividly.' It was Lis' idea, although I was very happy to go along with it.

"What almost never happened when I worked on *Doctor Who* was, the scripts just never needed tinkering with," he continues. "If there were anything to change, Russell and I might have a brief chat, but once the cameras had started rolling, the scripts basically remained unchanged. That name thing was an exception. Lis and I just did it. It was a little tribute to the days of old. A couple of times, people queried it, and we'd just go, 'Ah, no, that's just... that's what it's meant to be.' We were kind of stubborn about it. Until, in the end, a line or two was put in to slightly explain why I was calling Sarah something different to everyone else," he laughs.

It was only fitting that Lis returned to *Doctor Who* as Sarah Jane twice more during David's tenure: in the 2008 series finale, *The Stolen Earth/Journey's End*, in which, for the first time ever, Lis received star billing in the opening titles, and a brief appearance in David's swansong, *The End of Time*. "It seemed right that she was there. She'd absolutely become... she was no longer just part of the history of the show; she was part of the current era, and it would have been inconceivable to have that meeting of all the companions, or those final farewells in *The End of Time*, without Lis there. Nobody would ever have dreamed of that.

"I'm particularly fond of that picture from when we did *Journey's End*, of all of us - John [Barrowman], Catherine [Tate], Billie, Freema [Agyeman], Noel [Clarke], Camille [Coduri], Lis and I - sort of cowering from the camera. I remember making a fuss to try to make sure that we got that photo. It was difficult to find a spare moment, to get everyone there at the same time, on the same day, and only two frames were taken, because somebody - I can't remember who - got called away almost immediately... but we had that shot, and Lis was in it, and there's no sense that she's from a different era. She's absolutely part of that show, and my time on the show, and she was always, consistently, so good in it."

Do you think she knew, David?

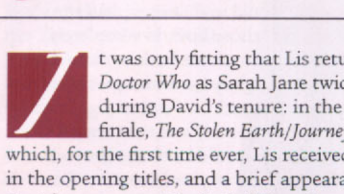
"I hope she did."

She'd never admit it.

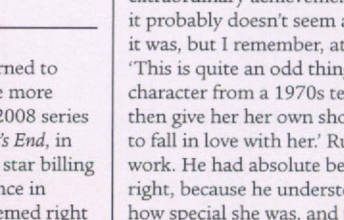
"No, she wouldn't. But I sort of think... I think she did get it by the end, because the response that she got was so overwhelming. I think the world had forgotten how much it loved her. I hate to say 'forgotten', because to those who were around her and with her, she was far from forgotten... but certainly she hadn't been on TV a lot. It was a long time when she wasn't on the telly, and she wasn't working an enormous amount. For any actor, that must be tough. I don't know that she struggled through those years in any particular way, but I'm imagining, having been so loved, and having been at the centre of something that was such a part of the nation's cultural heritage..." He trails off. "The world forgot, but then, when the world was reminded of her, she was welcomed back with hungry, open arms. Yes, she must have known. She must have known how good she was, and how much she was loved.

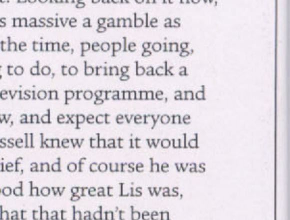
"After all those years, Sarah Jane lived again, and breathed again, and was, if anything, bigger than she had been back in the day... what an extraordinary achievement. Looking back on it now, it probably doesn't seem as massive a gamble as it was, but I remember, at the time, people going, 'This is quite an odd thing to do, to bring back a character from a 1970s television programme, and then give her her own show, and expect everyone to fall in love with her.' Russell knew that it would work. He had absolute belief, and of course he was right, because he understood how great Lis was, how special she was, and that that hadn't been appreciated. There was a lot of potential there. The fact that she came back as the same character... Lis will always be remembered for that.

"It's miserable that she's gone and that she's not still enjoying that renaissance, but wonderful that she did get to enjoy it. What's very hard to compute is... I mean, clearly her illness was brutal and swift, and I didn't see her when she was knowingly ill, but she always seemed so robust and so, frankly, young. The thought that she could be struck down by any kind of illness seems hard to rationalise, because she had so much energy, she was so vibrant, and it just seems..." He shrugs, sadly. "You know, the last time I saw her, she was as youthful, and vibrant, and full of beans, and working as hard as I'd always known her to. I can't imagine that draining away. I just can't. It still seems hard to imagine that she's gone." DWM



The last goodbye in *The End of Time*...





JOHN BARROWMAN

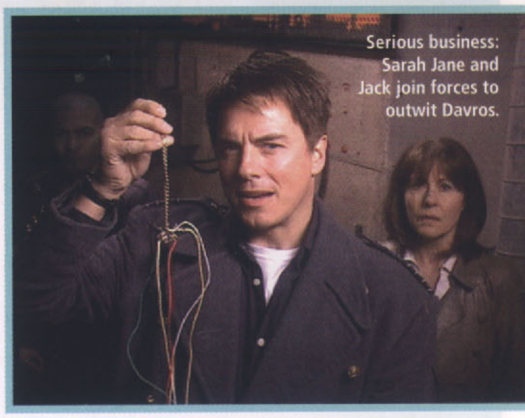
CAPTAIN JACK IN *DOCTOR WHO* AND *TORCHWOOD* (2005-2011)

Lis was our matriarch – of our *Doctor Who* world, of our family. I based a lot of Captain Jack's personality and fun on Sarah Jane, having grown up watching her – and learned to make him as intrigued as her, to want to learn about the universe. Lis was a fan of the shows – *Doctor Who, Torchwood, Sarah Jane* – and of the genre, too. I would love to have been in an episode of *The Sarah Jane Adventures*, that fantastically and spectacularly successful show, and she'd said that she would love for me to be in it, too. I remember the first day I met her, in the elevator in the block of flats that we both lived in, in Cardiff. She walked in, she had a cap on, and I stood there, in my head going, 'Should I?' I thought, 'You have to.' I said, "Miss Sladen, I'm – I'm John Barrowman," thinking she wouldn't know who I was. I said, "I play –" She said, "I know exactly who you play. You're Captain Jack Harkness, and I *love* Captain Jack." I was totally bowled over. *You're Sarah Jane Smith!* That was a great meeting. When we were doing the Davros sequence [in *The Stolen Earth/ Journey's End*, 2008], when we're all in the spaceship and Davros comes out for the first time, she grabbed my hand and went, "Ohhh! He still frightens me." When you see that shot of her and I, that's actually us terrified. It's just amazing, because she met the original Davros [in *Genesis of the Daleks*, 1975]. I watched her in that, so to stand next to her when we were seeing the comeback of Davros, to be part of that… it's one of my favourite episodes. At the end, where we're all in the TARDIS, I said to Russell, "You'll never see this again. This is a moment you'll never, ever see again." I was right. That picture of us all together, David and Lis and everybody, all the characters in one photograph, I think it's my favourite, most cherished photograph from my *Doctor Who* days.

When I heard that she'd died, I didn't work that day. I said, "It's probably not the right thing, but I don't think I should come in." I said, "I don't feel very fun today." It was a shock. I knew she'd been ill. She lived in my flat in Cardiff while I wasn't there, and I wanted to send her something to make her feel better, as I considered her to be a friend as well as a colleague, and an amazing lady. But Russell said, "No, don't. You know how private she is. She wants to keep herself very private." That was about two-and-a-half, three weeks before she died. Russell said, "Don't worry, she'll be back. She'll be fine." She fooled all of us. She didn't want anybody to know. In true Elisabeth fashion, she didn't like a fuss. She went off, she dealt with her issue… unfortunately, she didn't beat it. What's K9 going to do now? It's really silly, but it affected me, because I'm a dog-lover, and I thought, K9 has lost his mistress. And kids have lost a great role model in Sarah Jane. That's why I say she's the matriarch. There are other companions, and no disrespect to any of them, but there is only one Lis Sladen.

"When we were in the spaceship and Davros came out for the first time, Lis grabbed my hand and said, 'Ohh! He still frightens me!'"

"Bloody hell! It's only Sarah Jane Smith!"



Serious business: Sarah Jane and Jack join forces to outwit Davros.

CAMILLE CODURI

JACKIE TYLER (2005-2010)

The first time I met Lis was at a readthrough for the second series of *Doctor Who* I worked on. You only got the scripts that were relevant to you, so I had no idea that Lis was coming back. I turned round and there she was. It was so exciting, because she was an icon. And my God, she was stunning, and so beautiful. She looked amazing. And she said, "Oh yes, I know who you are." And I said, "They've got you back!" It was such a genius idea to bring back Sarah Jane.

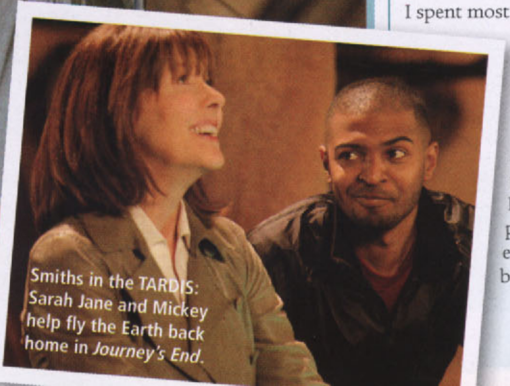
There was nobody like Lis, she was a complete one-off. Tiny like a fairy, but ten feet tall with her charisma, that sheer will she had. And you had to be completely on your toes when you were working with her, because she would eat you up, she would eat up the scene, which made you always fight for your corner. It made me laugh so much. Noel [Clarke] and me, we'd have to muscle in. Every line she delivered felt so new, and so fresh. She was never tired, it was full tilt, and her commitment was 200 per cent.

Lis had amazing dignity. It's so unfair. Sometimes things in life are wrong, and this is one of them. When you worked with Lis, she made you feel like you'd known her all your life. And we fought the Daleks together. That's something you never forget!

NOEL CLARKE

MICKEY SMITH (2005-2010)

Elisabeth was amazing. I remember when she came back to *Doctor Who*, and we were just beginning to film *School Reunion*. She was lovely to me, and yet she was so nervous, worried that people may not take to her again, uneasy that she was with these young actors, and thinking she couldn't do herself justice. I told her that she was great and would be fine. That was weird for me, telling a legend – and a woman that played the character my character was so obviously named after – that she'd be fine, but I knew she would be, and she was. We had a great 'Tin Dog' scene in that episode, which ultimately sees Mickey climb aboard the TARDIS, and we became buddies after that, always having great chats on set when the A-stringers were doing their bit. When I returned for *Journey's End*, Camille and I spent most of the episode with Lis. She was now confident and settled, having been given her own show, but never once anything other than the lovely woman I'd met a couple of years previous. And that's the sign of a great person: someone who can treat you well when they are at any rung of the ladder. Lis was one of those people. I won't pretend I knew her extremely well, but everything I did know was a pleasure to be around, and she'll be missed.



Smiths in the TARDIS: Sarah Jane and Mickey help fly the Earth back home in *Journey's End*.

THE DWM INTERVIEW

"How wonderful to appeal to three generations. She is important. And loved. By all the Doctors as well."

Last year, Sarah Jane joined forces with another Doctor, as she met the latest model – played by Matt Smith. Matt tells us how Lis made a huge impact on him...

Interview by **BENJAMIN COOK**

"The thing with Lis is, she had a real sense of youth about her, which I found really endearing," says Matt Smith, the Eleventh Doctor. Matt appeared with Lis Sladen in *Death of the Doctor*, last year's crossover story for *The Sarah Jane Adventures*.

"To see someone – and I mean this with the greatest respect – a lady in her 40s, maybe even older... in her 50s... in her 60s? No! Really? Wow. She looked so beautiful. To have this energy... I mean, the kids on *The Sarah Jane Adventures* just loved her, and I could really see why when I was on set with them. She was great. She was so nice. She was *so good*. Every take, every day, she was really on it. It seemed like there were never off days. Her schedule, it was like being the Doctor! She was in every scene. It's tough, but she did it with such professionalism, such aplomb, and grace. That's the thing, because she'd done it before, as a companion in the 70s – such a great companion as well. Having worked, and then been out of work for some time, and then coming back, having great success again... but there was nothing bitter about her, about having not worked so much in those intervening years, and being older, but not old. *Never* old...

"It's a real tragedy that we've lost her – particularly, but not only, to our world of *Doctor Who*. It's a real shame. We all miss her. She has a special place in people's hearts. How wonderful to be one of the only people to appeal to three generations. It's a testament to her. I say that as a *Doctor Who* fan, too. She worked with many different Doctors, and has been part of the *Doctor Who* world for a lot longer than me. I've got a long way to go to get close to her. She is important. And loved. By all the Doctors as well. I remember seeing David [Tennant] meeting her in that great episode, *School Reunion*. I thought, he's just so excited, as a fan of *Doctor Who*, to meet her. You could see it in every scene they had together. I really like that ep. Lis really made an impact on everyone that she worked with. She was thought of very highly, held in very high regard. Such a kind, beautiful lady." DWM

Doctor Eleven is reunited with his third self's companions: Jo Grant (Katy Manning) and – of course – Sarah Jane Smith.

KATY MANNING

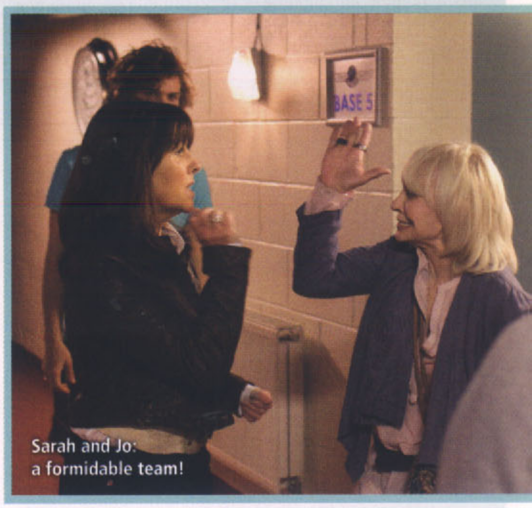
JO GRANT/JONES IN *DOCTOR WHO* AND *THE SARAH JANE ADVENTURES*

I met Lis many times over the years. It was always lovely and we always enjoyed each other's company. We'd have long chats about how it was for her coming into *Doctor Who* after me, because Jon and I had been very close. She said how I'd been in her life long before we even met.

Years ago, something happened at a convention in America, something that had left me deeply shocked. I'm not a teary woman, but this was something that really touched my heart, and Lis just took me aside, because people aren't used to seeing a teary Katy, and helped me right through it so I could understand a lot of the things that were going on. Lis was doing a lot of conventions at the time, and she always guided me in things like that. When you show an emotional display to somebody, you get very close to them because you make yourself vulnerable, and Lis was able to do the same to me at a later date when she needed to deal with an emotional situation. Lis knew the Katy who wasn't giggly and silly, and I knew the Lis who wasn't controlled and in charge, in that beautiful way she had.

Coming to work on *The Sarah Jane Adventures* [in the episode *Death of the Doctor*] was a gift. Lis understood how difficult it was to do that, to come back like that. People think it's terribly easy, but it's not. And Lis, better than anyone, knew the difficulties I was facing. So it was lovely to have that input from her, the understanding of how difficult and terrifying it was. Lis was wonderful and so supportive of my fear about coming back.

Over the years, we'd discussed our children as they were growing up, as both of us are passionate mothers. I'd been given a piece of jewellery many years ago by a very close friend, and when Lis and I worked together, I wanted to give her this piece of jewellery, to thank her for giving me the strength to come back. I don't know why, but I felt there was something very delicate about her when we were working together. A few weeks later, she rang me, and said, "Katy, I hope you don't mind, but I've given it to Sadie, because I wanted her to have that strength of friendship you had with the person who gave it to you. What you felt you had with me, I wanted to pass that on to Sadie." And I thought that was so touching, and now, with everything that's occurred, it puts all that into context. I'm so glad I gave that to her.


Sarah and Jo: a formidable team!

But my greatest memory of Lis will be her and I, in that box at the end of *Death of the Doctor*, in a position that was such a close fit! And we laughed so much, we were hysterical with laughter. Both of us running around, looking at each other, saying, 'We've got to jump in that box, we are pensioners!' We were able to enjoy all that and more.

In Lis, we have lost the quintessential *Doctor Who* girl, that's what's gone. That's the footprint that she left in the sand of time and it will never be erased.

> **"Lis knew the Katy who wasn't giggly and silly, I knew the Lis who wasn't controlled and in charge. She was wonderful..."**

Katy and Lis have a good natter, in a break from recording *Death of the Doctor*.

PHIL FORD

LEAD WRITER, *THE SARAH JANE ADVENTURES*

Jon Pertwee and Tom Baker were my Doctors, and I grew up with Sarah Jane as my companion. When Sarah Jane was introduced to *Doctor Who* she was a very modern character. She wasn't just a sidekick - she was kind of a star in her own right. We knew about her background as an investigative journalist, we knew she was a career woman, and we even knew about her Aunt Lavinia. All of these things, along with a sadness about the way she left the Doctor, helped to give her a life outside the series.

Lis Sladen brought such heart and believability to the role of Sarah Jane. There was something about Lis that really made you *believe* her. She knew the character so well, because it had been a part of her life for so long.

Family was very important in *The Sarah Jane Adventures*, and Lis was a very mothering kind of person; she always took an interest in everyone who came onto the set, whether they were a guest actor or a crew-member. She was always prepared to share the stage with whoever was there.

When we were on location for *The Last Sontaran* I remember her telling me that it would be lovely to get the chance to play a villain. I remembered this, and when I wrote *Prisoner of the Judoon* I came up with the idea of her being infected by the Veil so we could have an evil Sarah Jane. She loved it to bits and played it with such relish. It was a joy to behold, and is one of my favourite memories of the series.

The last time I heard from her was when she sent me a text to tell me she'd just read the last script that I wrote for *The Sarah Jane Adventures*. She said she loved it, and told me how much she was looking forward to doing it. Of course, this is a script that will sadly never be made. Every now and then I flick through my old texts and see that there. It's very poignant, and something I could never possibly delete.

I don't think Lis realised how good she was. She was a great actress, and capable of so many different things. I think she would have been astonished by the wave of sadness that struck the country when she died. She always knew that the character, Sarah Jane, was important, but I'm not sure that she considered herself as being quite as important.

To have the opportunity to write for Sarah Jane, and to work with Lis Sladen, was such a privilege. I wouldn't have traded that for anything.

GARETH ROBERTS

WRITER, *THE SARAH JANE ADVENTURES*

This is the hardest thing I've ever had to write because I still can't quite believe that Lis has gone. So many stories, so many good memories, how can you narrow it down? But here's two things that come to mind. First, Lis was an incredibly good, incredibly hard-working actress. Second, she was marvellously open and unembarrassed about her love for her husband and daughter. They were in her thoughts all the time, and in our sometimes very cynical age this was always a beautiful thing to see. And yes, of course, I bloody loved Lis. We all did. It was impossible not to.

JOSEPH LIDSTER

WRITER, *THE SARAH JANE ADVENTURES*

It still seems so odd that we're talking about Lis in the past tense. The first time I met her was at *The Mark of the Berserker* readthrough - where she instantly put me at ease by saying how gutted she was that the costume department wouldn't let her dress up as a sexy nurse in the hospital scenes. "They're putting me in some frumpy smock!"

There was a real joy in writing for Lis because you knew she'd be able to do whatever you threw at her. She adored doing comedy - I know she had a blast playing the mad, old version of Sarah Jane in *The Nightmare Man*. You look at some of the ridiculous things she had to do over the years - falling down that slope in *The Five Doctors*, the *K9 and Company* title sequence, the constant gunging in *The Sarah Jane Adventures* - she never once did anything other that give it her all.

Since I heard the news about her death, I hadn't been able to watch *The Sarah Jane Adventures*. But then, we had the screening for the first story of Series Five, *Sky*. And there she was talking about the wonders of the universe and, yes I definitely had something in my eye. But, as the adventure continued, I started to smile. Lis was fantastic and bonkers and funny and kind and she made Sarah Jane Smith something special. It's so sad that she's not here anymore but watching those episodes I realised that she'll never really be gone.

> **"Look at some of the ridiculous things Lis had to do over the years... but she never once did anything other than give it her all."**

Sarah Jane in trouble in her final adventure – *The Man Who Wasn't There*, written by Gareth Roberts.

GARY RUSSELL

SCRIPT EDITOR, *THE SARAH JANE ADVENTURES* & FORMER DWM EDITOR AND AUDIO PRODUCER

Elisabeth Sladen has been part of my life for nearly 20 years (Sarah Jane Smith obviously has been part of it for significantly longer). Both will, I hope, continue to be, one way or another.

I met Lis for the first time at an American convention in 1984 - Jon Pertwee introduced us and it was a brief exchange - we talked about stuff like fans, fandom, and about how I auditioned for *K9 and Company*. Not long after we met again, when she was recording *Alice in Wonderland*. Lis was very careful with friends, and she took recommendations seriously. The fact that I knew Barry Letts and Terrance Dicks and was their guest that day cemented in her mind that I was probably okay. That's an important thing about Lis, she didn't trust easily but once she did, you knew it and she let you into her life.

A few years on, I became the editor of this magazine you're reading. I liked the idea of themed Specials, so my first one was a Sarah Jane Special.

JOSEPH MILSON

ALAN JACKSON IN *THE SARAH JANE ADVENTURES*

The first time I met Lis was at the readthrough for the pilot episode of *The Sarah Jane Adventures*. I just remember her at the same time being welcoming and very much the mother of the room, but also being very shy and very demure. I thought she was charming and fell in love with her there and then. And those are the same qualities she always had on set.

Lis really inspired me. Whenever you're on set, especially with something magical like Sarah Jane, what takes a while is to be absolutely confident enough to forget there's a crew of burly blokes holding lamps and things, and just play make believe and believe in what's going on. Sometimes, when we were doing scenes and talking about strange little aliens, and when we rehearsed it, it'd be fine. But there'd be, between the lot of us, a little twinkle in our eyes, saying, "Oh, this is fun isn't it?" But then during the take, you'd look over at Lis, and she *believed* it. She would be shamelessly like a child lost in a story during the take. And when the director shouted "cut", she'd be perfectly normal, Lis wasn't like a method actor lost in it all. But during the takes she was unashamedly lost in it. And I thought, good God, that's so inspiring. And I didn't even realise until I did some other jobs afterwards, and I found myself doing that. Whenever other people were making self-depreciating jokes about the material, I didn't join in. Not in a nasty way, but I was just really enjoying playing make believe. So for that, Lis has been a real inspiration to me. It was great for the child actors on the show to have a lead actress who could be so childlike.

I feel so proud, and so blessed to have been able to work with Lis, I can't tell you.

SAMANTHA BOND

MRS WORMWOOD IN *THE SARAH JANE ADVENTURES*

I vividly remember the first time I met Lis. I'd gone down for the first readthrough of *Invasion of the Bane* in Cardiff, and I was playing in the West End, so had to do a very dramatic exit to get back to London. And Mrs Wormwood's final line was "I'll be back," as I swept out of the readthrough!

It was absolutely extraordinary, because I used to watch Lis in *Doctor Who* when I was 12, and there I was with a script, sitting across the table from someone I felt like I'd known all my life. And she was one of the sweetest, most gentle people I've ever met

But I thought I wouldn't do it without some kind of okay from Lis. A week later, I was at her house in Ealing, sipping tea with her and Brian, meeting Sadie for the first time. We laughed. Always. A lot. And I watched Sadie grow up.

Over the next few years there were moments of fun filming *30 Years in the TARDIS* or being at the recordings for *The Paradise of Death* and *The Ghosts of N-Space*. When we set up Big Finish, Lis was one of the first people I turned to for support. She became an early guest star in a *Bernice Summerfield* adventure and when we got the *Doctor Who* licence she made it clear that if we ever got Tom Baker, she would play Sarah Jane for us. I wanted to give Sarah Jane her own show. It took a while to get off the ground - Lis was all about preserving and protecting Sarah Jane's heritage. We had fun doing that. We also had a massive falling-out, too - that was also Lis. She could turn on a sixpence and one minute you were laughing, and the next you were going "Wha...?? What did I do?"

I didn't work on the second series of *Sarah Jane Smith* for Big Finish, she and I both reckoned it needed a different take. And she was right. And I was heading Cardiff-wards anyway - as was she, about to do *School Reunion*.

Suddenly she had a new career - the one she really wanted, involving kids. When *The Sarah Jane Adventures* began, I went to that first readthrough of *Invasion of the Bane*. I sat opposite Lis and we made up. In seconds. A year or so later, I began working on the show and we were better friends than ever. We were both doing what we wanted most - a children's TV series combining wit, style and fantastic scripts, a great cast and a lot of (exhausting) fun.

The last time I spent quality time with Lis was when Katy Manning was up filming with us. The three of us had a girls' night out. We laughed. A lot. Those two brought out the madness in each other - I just sat back and basked in the insanity of it all - two fabulous actresses, two fabulous friends, letting their hair down for an evening.

Of course I had loads more times with Lis after that on and around set, but I'm choosing that night, with Lis and Katy, as my last, great, moment with one of my oldest friends.

I miss Lis every single moment. Every time I see something about *The Sarah Jane Adventures* (which is daily), I can't accept she's gone. I'm not afraid to say that sitting at the back of that cinema, watching *Sky* with 200 plus kids, and loads of friends and colleagues, I cried from the first time I saw her on screen, through to the closing credits. I reckon a large number of people of all ages will do the same during all six episodes of the new series. But tinged with sadness is also enormous pride. We did Lis proud. We protected her and we made her a shining star to her favourite audience again: the children.

Love you, Mrs Miller. With all my heart.

EDWARD RUSSELL

BRAND MANAGER OF *DOCTOR WHO* AND *THE SARAH JANE ADVENTURES* (2006-PRESENT)

When you lose someone suddenly, you can't help but regret the things you never said. I often wonder if Lis realised just what a wonderful actor she was. I'll never forget a particular incident when I reminded her of this.

I had given Lis the fantastic news that Sarah Jane had topped the **DWM** readers poll in 2009 as Best Companion. "Really?" she said. "Fancy that - best classic companion!" I pointed out that it was for the entire series, not just the old days. "But what about Billie? The kids *adored* Rose Tyler," she replied.

As far as she was concerned I had made an error. I told her there was no mistake. In fact, **DWM** wanted to present her with an award at a photoshoot in London. "But surely Sarah Jane isn't more popular than Donna. Catherine Tate is absolutely incredible." "Oh Lis," I replied. "You do realise that *you're* absolutely incredible too!"

It was part of Lis' charm that she was so modest. But deep down, I think she knew how great she was.

BRIAN MINCHIN

PRODUCER, *THE SARAH JANE ADVENTURES*

The last time I saw Lis we were in an ADR suite in Soho. She breezed in, laughing and tripping over herself, asking what the chances were of extending the next series of *The Sarah Jane Adventures*. Lis wanted more episodes, more stories!

That's why, a few weeks later, it was hard to believe the news that she was ill. The thought of Lis not being there was unimaginable. Someone that can genuinely lead a cast and crew is rare, and Lis was a true inspiration, not just with her performance but through the values by which she worked. She understood Sarah Jane instinctively and was fiercely protective of what the show needed - woe betide the Production Manager who suggested doing a scene in a way that Lis thought would compromise the show.

The reaction to her death was incredible, and I'm proud of everything CBBC did - within days, the Controller Damian Kavanagh had commissioned a tribute, and we had crews on both sides of the Atlantic with David Tennant, Matt Smith and John Barrowman dropping everything to share their memories. Reading the heartfelt messages from children across the country made us all realise how much Lis and the character she had brought to generations of viewers had meant. It's been a sad time packing up the attic, but it's been special to share memories with everyone that worked with her, and hearing about the happy times and funny stories we all have of Lis Sladen.

We talked to Lis' husband to ask what he wanted to do with the episodes we had made. He didn't stop to think, it was obvious to him that Lis would want the stories out there - bigger than ever before! We were so lucky to have Lis for the time we had, and to have five series of glorious, funny, lovely adventures.

Brian Minchin with the *SJA* gang.

in this industry. By and large, actors tend to be very nice people, but Lis just had a complete serenity and gentleness to her, and that was so embracing of what was happening with *The Sarah Jane Adventures*.

Lis set the tone on set. And particularly at the beginning, we had very young co-stars, and that wonderful, gentle maternal aura that Lis had was perfect for setting the scene on set. It was nice to be in the very first one, we all felt excited, that we were setting off on this great adventure.

When I came back [for *Enemy of the Bane*, 2008], there was such a confidence, and Lis was so proud, as we all were, to be creating really quality drama for children. I had an extraordinary afternoon, sitting with Lis and Nicholas Courtney, being interviewed, and these journalists kept asking me how I felt. And all I could say, was, "I'm gobsmacked!" I was sitting with Sarah Jane Smith and the Brigadier!

What breaks my heart is that with *The Sarah Jane Adventures*, not only was Lis being given a glorious second coming, a huge renaissance for her, I know from my own relatively small involvement, how hugely popular it has been. From a personal point of view, it was the first time my nephews and nieces knew what I did, and I think for that generation to have lost such a guide... partly the character and partly Lis as a person, she was a very gentle spiritual guide. It's that loss that we will all feel.

FLOELLA BENJAMIN

PROFESSOR RIVERS IN *THE SARAH JANE ADVENTURES*

Elisabeth was a joy to work with, she was kind, thoughtful, generous and immensely professional. I looked forward so much to receiving my *Sarah Jane* scripts and finding out what scenes I would be playing as Professor Rivers with Lis. We always managed to put something special into those scenes and I really felt that our real life fondness for each other came though on the screen. I will desperately miss her and will always remember the joy we shared on and off the set whenever we worked together.

The Last SARAH JANE Adventures

The final series of *The Sarah Jane Adventures* was made last year. DWM spoke to the show's head writer and co-stars at the BFI launch screening.

Feature by **MARK WRIGHT**

Friday 16 September 2011. Hundreds of young fans flock to the British Film Institute's Imax complex on London's South Bank to attend a special screening of *Sky*, the opening story of Series Five of *The Sarah Jane Adventures*. Members of the press are also there to witness the unveiling of this final series of adventures for the Bannerman Road gang, in the company of many of the cast and crew that have made *Sarah Jane* the top-rated show on CBBC since its very first episode.

"I think it's important to remember that these episodes are very much a celebration of Lis," Phil Ford, co-producer and lead writer of *The Sarah Jane Adventures* tells **DWM** before the screening. "She really did hold the whole thing together, she was the core of it, and was just wonderful in every way."

"It's just over a year since we finished recording these new episodes," says Anjli Mohindra, who plays Rani, as she looks back on the three two-part stories that were completed prior to Elisabeth Sladen's death. Daniel Anthony, who plays Clyde, has also joined us for the pre-screening chat.

With Luke away at university (and Tommy Knight, who plays him, also absent from our chat, thanks to being detained in a tunnel at London Transport's pleasure), there's a new, younger face in the attic for these final episodes - Sinead Michael as Sky. Phil Ford, who wrote *Sky*, explains: "What we wanted to do with Luke going to university, was to bring that younger element in again. So we came up with the idea of Sky, a kind of starchild, who just appears on Sarah Jane's doorstep. The show has always been about the wonder of the world, not just aliens, but the world itself as a wonderful place. And Sky coming into it is seeing all this for the first time, with young eyes."

Working with Tommy Knight is "amazing" says Sinead...

"I think she's very naïve," says Sinead, sitting between Anjli and Danny, a wide smile on her face. "But she's very courageous, and quite feisty at times." She pauses to consider this for a second, then grins mischievously. "Yeah, she doesn't really care what people think about her!"

Danny and Anjli are shocked by a suggestion that Clyde and Rani might be a bad influence on their new charge, and Phil Ford comes to the rescue. "Sky's the one that *does* the leading-astray!"

Anjli agrees. "I'd say that's quite accurate. We say we're not going to do something... and then Sky does it anyway."

"In the past, it was a case of, let's just do it and blunder in. But now we stop and think about it," says Danny. "Obviously each year we've matured as characters, but we definitely think about things a lot more this year."

And for Sinead - no stranger to TV, having appeared in *Waking the Dead* and *Silent Witness* - how did she feel about joining the cast of an established show? "I used to be - and still am - such a massive fan of *The Sarah Jane Adventures*. I watched it every year and used to get so excited. I was crying when I heard I'd got the audition, and then when I got the part... I found out at school and I nearly screamed the whole school down!"

The second story of this final series is *The Curse of Clyde Langer*, also written by Phil Ford.

"It's a chance to see a different side to Clyde," Danny pipes up enthusiastically. "You always see him joking around and making a big fool of himself but this strips everything away. His family, his friends, his obsession with cool. It's all gone. I think the viewers will really like it. I hope they do."

In *The Man Who Wasn't There*, by Gareth Roberts, Rani and Clyde are employed for a spot of espionage...

"Me and Danny had to pretend to be spies," says Anjli, "and it was completely different to what we'd done before. There's also a real build-up of our relationship - or lack of our relationship! It was really fun to play around with all that."

For *Sarah Jane Adventures* fan Sinead, *The Man Who Wasn't There* gave her an opportunity to work with Tommy Knight.

"That was amazing. I spent a lot of scenes with Tommy, which was brilliant. It was quite hard, that story, but that was definitely my favourite."

Phil Ford believes these final three stories are a fitting tribute and celebration of everything that *The Sarah Jane Adventures* has achieved since the first episode was broadcast on New Year's Day 2007.

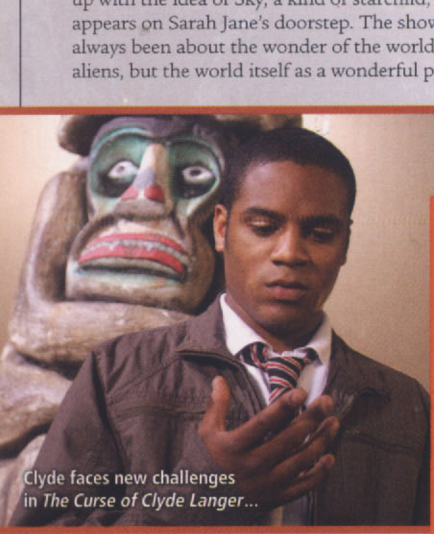
"There's the humour in there, there's huge drama, and some great scares. And everybody, as they always did over every series, has done an amazing job. The great thing about *Sarah Jane* was that it was a family experience. And the centre of it all was Lis."

"Yeah, it was all Lis," Danny agrees.

As Danny, Anjli and Sinead remember their friend, Elisabeth Sladen, the closeness that has bonded the series together over the years shines through. Anjli is keen to stress it was Lis who took it upon herself to set the tone of the show.

"She was the keystone," she says. "Everything that was Sarah Jane, all of those elements, the love, understanding and caring, and all the maternal instincts of Sarah Jane, it all came from Lis."

"It was in the school on my first day, filming *Revenge of the Slitheen*," recalls Danny of his first meeting with Elisabeth - or Lizzie, as he calls her. "I'd met Tommy, and Yasmin [Paige, who played Maria]. Lizzie was in later that day. I remember her making me feel comfortable straight away; she told me not to be nervous, and to enjoy it, just go with it. And I always did. It was just always wicked from then on, we got on straight away."


Clyde faces new challenges in *The Curse of Clyde Langer*...

Sky plots another moment of rebellion when she realises she's the only one who can save Clyde.

"Come on, Anjli – keep up!"

"I first met her at the readthrough," says Sinead, who admits she was incredibly nervous to meet her television heroine for the first time. "I was terrified! But it was absolutely amazing."

"Lis sat right next to me at my first readthrough," Anjli remembers. "I couldn't speak for a while, but then she just scooped me up in her arms, into the biggest bear-hug. And from that moment, any fear I had of talking to her just disappeared, we bonded instantly."

"I learnt loads from Lizzie," Danny says. "We always had our little chats, and she always gave me advice, and I'll always be very grateful for that."

"I remember on my first day," recalls Sinead, "as soon as I went on set, Danny and Anj both came up to me straight away, and asked how I was, and gave me a few tips."

Danny recalls one thing in particular that has Anjli, Sinead and Phil chuckling at the memory. "In running scenes, Lizzie always used to say..."

"Quite rightly," interrupts Anjli with Rani-like timing.

Danny continues: "She always used to say: 'Don't overtake me, darling. Don't overtake me.'"

"I mean, you could always *try*..." grins Anjli.

As the team looks back at working on *The Sarah Jane Adventures*, in years to come, what will be the memory that stays with them?

"That's easy," says Phil. "Lis. I grew up watching her as Sarah Jane, I knew her when she was the Doctor's assistant with Jon Pertwee, and it was the greatest privilege to have worked with her."

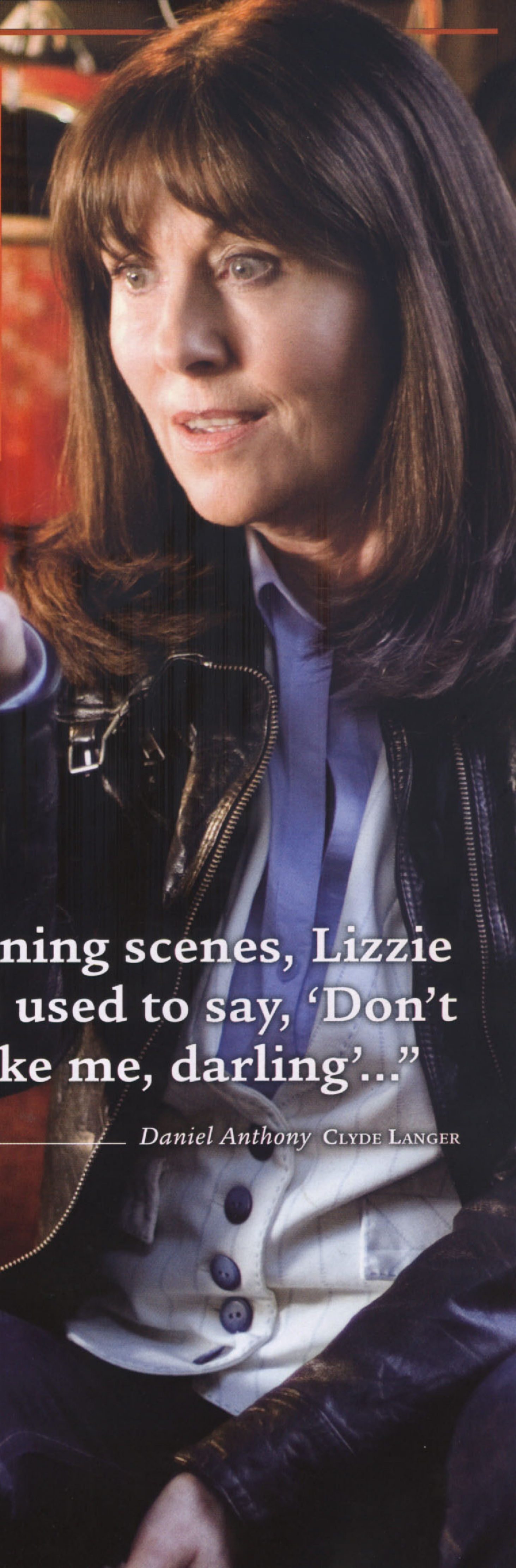
"The whole experience," says Sinead. If she's nervous that in a few minutes she'll be seeing her *Sarah Jane* début on one of London's largest cinema screens, she isn't showing it. "It was amazing right from the start!"

"Having the chance to work with Elisabeth Sladen," Anjli says after some thought, "and learning so much from her on one of my first big jobs. Being part of something that was as big as *The Sarah Jane Adventures*, and not really realising. If I'd known how big it was, I don't think I would have gone through that audition door!"

And for Danny? "The family atmosphere. You don't always get that on a job, I'm going to miss the family atmosphere."

As the four of them are summoned into the cinema for the screening of *Sky*, Anjli Mohindra lingers to provide one last tribute to her friend and mentor, Elisabeth Sladen.

"Lis would always laugh at herself. She would make somebody else feel comfortable at her expense. If there was a sniff of anybody not being happy on set, just the slightest little problem, she'd be straight in there to deal with it. And she would always put everybody else first. She was such an amazing woman."



"In running scenes, Lizzie always used to say, 'Don't overtake me, darling'..."

Daniel Anthony CLYDE LANGER

POLICE PUBLIC CALL BOX

"I really don't know why they chose me for Sarah Jane – unless it was my screams. My screams are famous!"

Elisabeth Sladen, interviewed by the Daily Express in 1976

The Doctor's BEST FRIEND

Elisabeth Sladen and Jon Pertwee in her *Doctor Who* début, *The Time Warrior*.

Of all the actresses who have shared the Doctor's adventures, Elisabeth Sladen enjoyed the longest association with the series. Shortly before she died, she admitted that "I left *Doctor Who*, but it never left me."

Feature by MARCUS HEARN

The year is 1964. The location is the Birkenhead ferry, heading out of Liverpool. For one day, the windswept deck has been transformed into a film set. The stars are Liverpool's second most successful beat group, Gerry and the Pacemakers, and the film is *Ferry Cross the Mersey*.

Lead singer Gerry Marsden asks bass player Les Maguire if he has come up with any new songs. Les plays the opening bars of 'Ferry Cross the Mersey' and Gerry is immediately impressed. So are three teenagers standing just behind him. They turn to the sound of the music. 'Hang on,' says Gerry, 'I'll get my guitar.' But our attention is now diverted by the pretty girl standing at his shoulder. Her radiant smile is immediately familiar, and the glint in her eyes is unmistakable.

Despite being dressed by Mary Quant and earning a relatively colossal £8 for her appearance, Elisabeth Sladen was horrified by her screen début in *Ferry Cross the Mersey*. She hated the way the wind had ruffled her hair, and the way that appearing on film had, in her eyes, made her look chubby. Together with Alex and Jackie, the two friends that had shared the scene, she sat in the cinema and cried.

Even by the standards of her own profession, Lis could be insecure. Famously perfectionist, she remained her own worst critic for the rest of her life. Fiercely protective of her most famous character, she was dismissive of anyone she felt had let Sarah Jane Smith down. Even when that included herself.

Elisabeth Clara Heath-Sladen was born in Liverpool on 1 February 1946. Despite not coming from a theatrical background, she was obsessed with showbusiness from a young age and started taking dance lessons at the age of four. "I always wanted to act," she recalled. "From being a fairy at the bottom of the garden I just *always* wanted to act – I never wanted to do anything else." The weekends she spent at Shelagh Elliott-Clarke's dance classes would soon assume a greater importance to her than her full-time education at Mosspits Lane Primary School.

Although frustrated at being given what she considered to be minor roles in school plays, her childhood was relatively carefree and increasingly dedicated to achieving her goal of becoming an actress. Even a painfully awkward incident at Mosspits did nothing to put her off. In her final year she was given the lead role of Alice in a production of *Through the Looking-Glass*. By her side was schoolmate Edwina Cohen as the Red Queen. "She was very good," remembers the school's former deputy head Ron Roddy. "She had it in her, there was no doubt about it. But she was also a delightful child, very bright." Unfortunately one night she was also very ill, and during one performance was sick all over Edwina. It's not known whether her unfortunate victim – who is now better known as the novelist and former MP Edwina Currie – bore a grudge.

As a child Lis developed a passion for silent cinema, enjoyed Saturday morning cliffhanger serials and became well versed in classic Hollywood films. Although she never had a thick Scouse accent (her father was from Devon) she copied the enunciation and intonation of *39 Steps* star Robert Donat to cultivate her speaking voice.

In 1962, at the age of 16, she left school to join Shelagh Elliott-Clarke for full-time lessons. While still with 'SEC' she joined the London Youth Theatre, briefly swapping the home comforts of her parents' house for a shared dormitory in the Queensway YWCA. The chance to appear in a production of *Hamlet* with Simon Ward, Helen Mirren and Bill Kenwright made it all worthwhile.

Back in Liverpool, SEC arranged the walk-on role in *Ferry Cross the Mersey* and, in 1965, recommended that Lis should gain valuable experience by taking a job as an assistant stage manager at the Liverpool Playhouse. Leaving the school where she had spent much of her life was nerve-racking, but a role in such a prestigious theatre was impossible to resist – even though Lis was aware that she wasn't actually being employed to act.

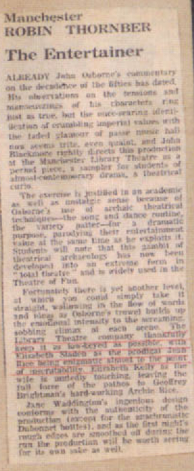
Lis was 19 when she arrived at the Playhouse in August 1965, and was so thrilled to be working that she didn't mind being given some of the worst jobs. Up until then she had been largely too dedicated to her career to pay much attention to boys, but she immediately noticed a young actor in her second Playhouse production, the wartime drama *The Long and the Short and the Tall*.

Brian Miller was an up-and-coming character actor who was already making forays into television. There was an immediate attraction and he and Lis started dating. She was even given a role alongside him for the next Playhouse production, *Twelfth Night*, although she had to maintain her multi-tasking duties as the ASM. Hungry for more acting roles, she soon realised that she was being stifled because she had made herself indispensable behind the scenes. She was finally given a starring role, once more alongside Brian, in the April 1966 production of the comedy *Mirandolina*.

In summer 1966 the Liverpool Playhouse closed for refurbishment and Lis left home to embark on a career as a repertory company player, joining Brian whenever possible. Relieved to no longer be an ASM, she found work in Lytham St Anne's but soon discovered that an actor's wages were barely ►

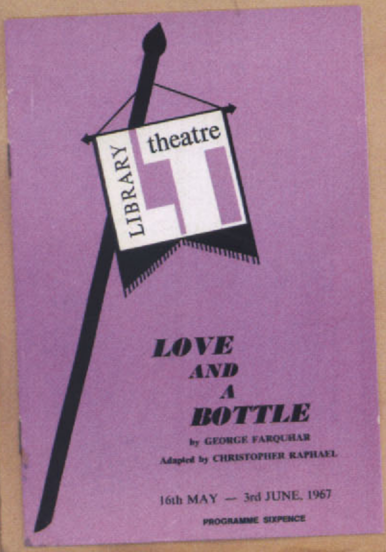
Elisabeth's first screen appearance in 1964's *Ferry Cross the Mersey*.

Elisabeth with her lifelong partner, her husband Brian Miller.



Manchester
ROBIN THORNBER

The Entertainer



LIBRARY theatre

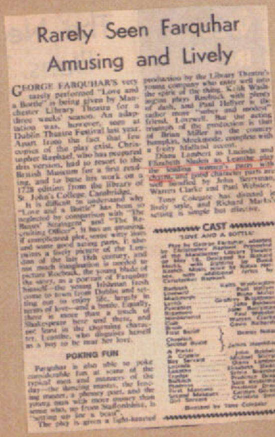
LOVE AND A BOTTLE

by GEORGE FARQUHAR

Adapted by CHRISTOPHER RAPHAEL

16th MAY — 3rd JUNE, 1967

PROGRAMME SIXPENCE

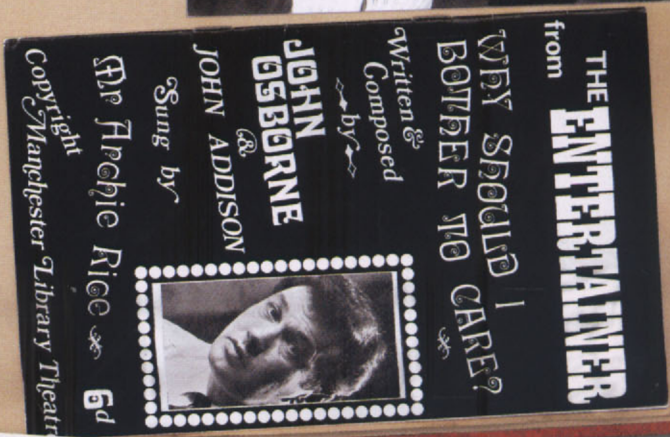


Rarely Seen Farquhar Amusing and Lively

POKING FUN

CAST

"LOVE AND A BOTTLE"



THE ENTERTAINER

from

WHY SHOULD I BOTHER TO CARE?

Written & Composed by JOHN OSBORNE & JOHN ADDISON

Sung by Mr Archie Rice

Copyright Manchester Library Theatr

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Elisabeth as Jo in *A Taste of Honey* at the Library Theatre in Manchester.

enough to live on. The puppy fat that had so distressed her in *Ferry Cross the Mersey* soon disappeared as she struggled to pay for both food and her rent.

Brian found work in London, and she decided to accompany him to lodgings in Clapham. In a brave move for an unmarried couple they shared a room in a house, even though it had no running water. In December 1966 they were thrown a lifeline when they were both offered jobs at Manchester's Library Theatre – Brian as an actor and Lis as an ASM. It was a step backwards, but it meant Lis and her fiancé could stay together.

The couple moved to Whalley Range and began what Lis would later describe as the happiest time of her life. "I just loved Manchester," she told John Ainsworth. "You had theatre, you had [producer] Alfred Bradley, BBC Radio, and you had Granada down the road... also it was near Liverpool, my home town, and it was easy to get up to Birmingham where Brian's family are."

Over the course of three seasons at the Library Theatre she was gradually given bigger and better acting roles, including Jo in *A Taste of Honey*, Princess Katherine in *Henry V* and Desdemona in *Othello*. She shared the stage with Brian whenever she could, and pasted her newspaper clippings into a scrapbook. These included Robin Thornber's review of her performance in *The Entertainer*: "The Library Theatre company thankfully keep it as low-keyed as possible, with Elisabeth Sladen as the prodigal Jean Rice being enigmatic almost to the point of inscrutability." Feeling settled and fulfilled, Lis and Brian married on 8 June 1968.

Manchester's Granada studio gave Lis her first speaking role in television, playing a hotel maid in the *ITV Playouse* production *If Only the Trains Come*. She joined a cast that included Bernard Archard and Australian actor Kevin Lindsay. The theatre work continued, including several successful seasons with playwright Alan Ayckbourn in Scarborough, and at the end of 1969 Granada offered Lis a role in *Coronation Street*. Lis was under no illusions that this would lead to greater things, but enjoyed the six episodes she spent playing Len Fairclough's girlfriend Anita Reynolds. Her contribution to the show was confined to January 1970, but her father was so proud that he hung a framed portrait of his daughter as Anita in the family home.

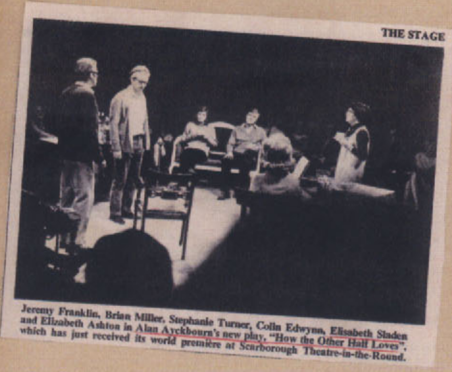
The prospect of working for BBC television proved rather more challenging. In 1971 director Derek Martinus cast her as a 16 year-old runaway in the *Z Cars* two-parter *Who Were You With?* "Oh, I loved *Z Cars*," she told Graham Keal in 2009. "If you see a clip of it now it still holds up incredibly well – really good actors, great directors, and flying by the seat of your pants."

Not that there was any improvisation for the fastidious Lis. "I was meant to be this girl from Northumberland so they sent me to what was then the BBC archive library for voices," she remembered. "The only recording they had for that accent was an 84-year-old woman recounting her butter-making days. So, I tried to get this off pat, came on set and Derek said 'I'm awfully sorry, but we can't understand a word you're saying.'"

"It's a very difficult accent to do – a mixture of faint Scots, Geordie and Westmoreland," she told *The Sun* when the first episode was transmitted in November 1971. Fortunately a cab driver from Carlisle – the character's home town – came to the rescue. "He gave me some excellent tuition," said Lis. "Now I've got the accent all right, I think."

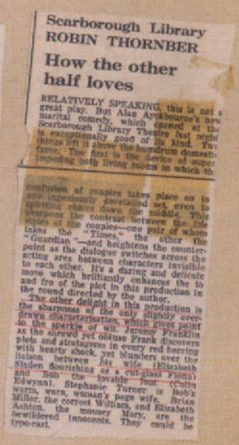
Lis followed *Z Cars* with a role in another of the BBC's prestige dramas – the ecological thriller *Doomwatch*. In the episode *Say Knife, Fat Man*, recorded in March 1972 and sadly missing from the archive, Lis was cast alongside Anthony Andrews as a student from the 'Action for Peace' movement. Together they steal blocks of plutonium to make an atomic bomb. "Can you imagine casting me as a girl terrorist?" reflected Lis, years later. "I was so naff then!"

Lis had only recently passed her driving test, but was so nervous behind the wheel of her and Brian's car that she opted for public transport and taxis whenever she could. The *Doomwatch* episode required her to drive a van during a chase sequence. "Driving on television isn't like driving



THE STAGE

Jeremy Franklin, Brian Miller, Stephanie Turner, Colin Edwynn, Elisabeth Sladen and Elizabeth Ashton in Alan Ayckbourn's new play, "How the Other Half Loves", which has just received its world première at Scarborough Theatre-in-the-Round.



Scarborough Library
ROBIN THORNBER

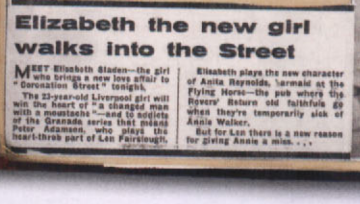
How the other half loves

RELATIVELY SPEAKING, this is not a great play. But Alan Ayckbourne's new marital comedy, which opened at the Scarborough Library Theatre last night is exceptionally good of its kind. Tw things lift it above the humdrum domesti farce. The first is the device of super imposing both living rooms in which th

confusion of couples takes place on to one ingeniously dovetailed set, even to splitting chairs down the middle. This sharpens the contrast between the life styles of the couples—one pair of whom takes the "Times," the other the "Guardian"—and heightens the counterpoint as the dialogue switches across the acting area between characters invisible to each other. It's a daring and delicate move which brilliantly enhances the to and fro of the plot in this production in the round directed by the author.

The other delight in this production is the sharpness of the only slightly over-drawn characterisation, which gives point to the sparkle of wit. Jeremy Franklin as the shrewd yet obtuse Frank discovers plots and stratagems in every red herring with hearty shock, yet blunders over the liaison between his wife (Elizabeth Sladen flourishing as a cut-glass Fiona) and Bob the lovable lout (Colin Edwynn). Stephanie Turner is Bob's warm, worn, woman's page wife. Brian Miller, the correct William, and Elizabeth Ashton, the mousey Mary, are the bewildered innocents. They could be type-cast.

☆ It's decision time for Len Fairclough in "Coronation Street" tonight.



Elizabeth the new girl walks into the Street

MEET Elisabeth Sladen—the girl who brings a new love affair to "Coronation Street" tonight.

The 23-year-old Liverpool girl will win the heart of "a changed man with a moustache"—and to addicts of the Granada series that means Peter Adamson, who plays the heart-throb part of Len Fairclough.

Elisabeth plays the new character of Anita Reynolds, barmaid at the Flying Horse—the pub where the Rovers' Return old faithfuls go when they're temporarily sick of Annie Walker.

But for Len there is a new reason for giving Annie a miss. . . .

in real life," she said, recalling the experience for *In Vision* magazine. "The sound man is fighting the cameraman for room and he has a sound stick up between your legs. You wonder which one is the gear lever and you hope you're not touching something of his! And they say 'We want you to drive fast!' They had to do so many takes!"

Lis had already made such a good impression with the *Z Cars* team that she was soon back in another episode of the police drama. In *Day Trip*, broadcast in October 1972, director Julia Smith cast her against type as a member of a gang of shoplifters. "I was a Liverpool scrubber, and I loved it!" said Lis. "I tore holes in my stockings, I took the hem of my skirt down, but I wouldn't take my false eyelashes off. They said 'Can you mess your hair up a bit?' and I said 'Okay, I'll do it,' but I didn't because the first scene started with me looking in a mirror and I thought 'No, I'm not going to start looking like that!'"

The BBC now decided that Lis was worth considering for a lead role in a series. But that series wasn't *Doctor Who*. In late 1972 she was summoned to the sixth floor of Television Centre to meet Michael Mills, the head of light entertainment. Mills was planning a new sitcom, *Some Mothers Do 'Ave 'Em*, and wanted Lis to audition for the role of Betty, the long-suffering wife of accident-prone Frank Spencer (Michael Crawford). The part eventually went to Michele Dotrice, and as consolation Lis was given the role of a shop assistant in the episode *The Hospital Visit*. Had Mills chosen Lis instead, her life would have been very different.

The Hospital Visit was broadcast on 15 March 1973. Around this time *Doctor Who* producer Barry Letts was facing his own casting quandary. Since 1971 Jon Pertwee's Doctor had been accompanied by Katy Manning as the endearingly dizzy Jo Grant. Manning had decided to leave the show, and a new character – investigative journalist Sarah Jane Smith – had been created to take Jo's place. Over the coming weeks Letts cast an actress in the role of Sarah Jane, but before filming commenced on her first story it was decided to let her go. Production of the new series was looming, and a replacement had to be found quickly. Letts was pondering the problem when *Z Cars* producer Ron Craddock called down the corridor from a neighbouring office. Why not audition Elisabeth Sladen?

'Lis made such a good impression with the *Z Cars* team that she was invited back for another role.'

In spring 1973 Lis was appearing in *The Philanthropist* at London's Mayfair Theatre, and filming a television commercial for Cointreau on her day off. The filming had run into overtime and it was 3am when she returned to her flat in Ealing. Brian had left a note for her, explaining that Barry Letts wanted to talk to her about *Doctor Who* at the BBC's Threshold House the following morning. Not particularly a fan of the programme, or indeed of science-fiction at all, Lis was unaware that Katy Manning was leaving and assumed the invitation was to discuss a guest role.

The following day she kept her appointment, and after a discussion with Letts he took her to the BBC's rehearsal rooms in North Acton. There she was introduced to actor Stephen Thorne and asked to participate in an improvisation where she climbed through a window and was then attacked by an alien disguised as a man sitting behind a desk. "She had to scream and shout and cower in the corner," remembers Thorne.

"I really don't know why they chose me for Sarah Jane, unless it was my screams," Lis told the *Daily Express* three years later. "My screams are famous. When I was at drama school in Liverpool I was screaming away and the people in the café opposite called the police."

Letts, however, was impressed by much more than her screaming. "She was able to portray two emotions at once," he said. "She could be frightened and brave at the same time. The others could either be frightened or brave – they couldn't do both at the same time. I made up my mind on the spot."

Thorne left the room and Letts said that Jon Pertwee was going to visit them. Still unaware of what she was actually auditioning for, Lis wondered why it was even necessary for her to meet Pertwee. She remembered that he made a grand entrance through the double doors with a girl at either side. He was wearing a denim jacket and she was initially dazzled by the badges on the lapels as they caught ►

An early television appearance in *Z Cars*.

◄ the sunlight. She introduced herself, and as she turned back to Letts, Pertwee raised his thumbs aloft. Lis had the job, and Barry Letts explained that playing Sarah Jane Smith would entail much more than just a guest role.

Production of *The Time Warrior*, Sarah Jane's first story, began with location filming at Peckforton Castle in Cheshire on 7 May 1973. "In one of my first *Doctor Who* episodes I had to be dragged off into a castle by six toughs," Lis told the *Radio Times* later that year. "'Ad lib!' the director shouted. In all the excitement I forgot myself and yelled 'Geroff!', my Liverpool accent roaring to the front. I was so ashamed – but they liked it and kept it in."

Lis was nervous at stepping into Katy Manning's shoes, especially given that she and Pertwee had been so close. While finding her way with her co-star, she was glad to see that her *ITV Playhouse* colleague Kevin Lindsay had been cast as the story's villainous Sontaran, Linx.

During the subsequent studio recording it became clear that Sarah Jane Smith was a much more assertive character than her predecessor, although Lis bristled at the suggestion that she was a poster girl for the early '70s feminist movement. "If anyone came along with the Women's Lib thing, I hated that," she told Martin Anderson in 2007. "It was almost demeaning. Why do you have to have a tag? You are this person who is a different gender and your hands aren't so big. You know, I'll play the girly part if it'll get me what I want. Why not? You had to sometimes, it was mainly men on the programme."

Sarah Jane was never quite so feisty again, and Lis was still finding her feet during the recording of the next story, *Invasion of the Dinosaurs*. Her growing confidence was dented when she became the victim of a joke during the studio recording of a Chromakey blue-screen sequence. "Just as we were about to do it, the floor manager asked me casually if I'd got any underwear on," she recalled in 1997. "I thought, 'What a cheek', and bit his head off. Then he told me he was only trying to help and that I had to wear special Chromakey underwear because otherwise everyone in the studio could see through all my clothes. I screamed, ran out of the studio and tried to get into wardrobe – which they'd locked. They were all in on the joke. I shouted, 'Let me in, I must have my special knickers!' I was very green to fall for that."

Despite her embarrassment, Lis' enduring memory of the serial was her disappointment on watching the finished version – her pride at being involved in the programme immediately turned to dismay when she saw the poor quality of the puppet dinosaurs menacing London.

November 1973 found Lis at a sand pit in Gallows Hill, Dorset, for the location filming of *Death to the Daleks*. She would come to regard this as the most underrated of all her *Doctor Who* stories, but was initially less than impressed by the Daleks themselves. "I was having a bit of a problem that day with the wind and the sand and the make-up and everything going everywhere," she told Martin Barber in 2006. "Jon grabbed me out of make-up with the cape still on me and said 'Watch this, it's the funniest thing ever.'" Rails had been laid down to enable the Daleks to travel smoothly across the sand, and in one respect they worked rather too well. "They started to gather momentum with these people inside," remembered Lis. "They start rolling down the hill and turn a corner with a weeeeee and they fall. It was just like dominoes going down." It was only when studio recording began at Television Centre the following month that Lis came face to face with the creatures on the set, and finally realised why they had such a fearsome reputation.

The Monster of Peladon introduced Lis to Lennie Mayne, a straight-talking Australian who became one of her favourite *Doctor Who* directors. Ever eager to make the episodes look as good as possible, she was persuaded by stuntman Terry Walsh to perform a six-foot jump into a pit. Her landing was cushioned, but by the time she had performed the

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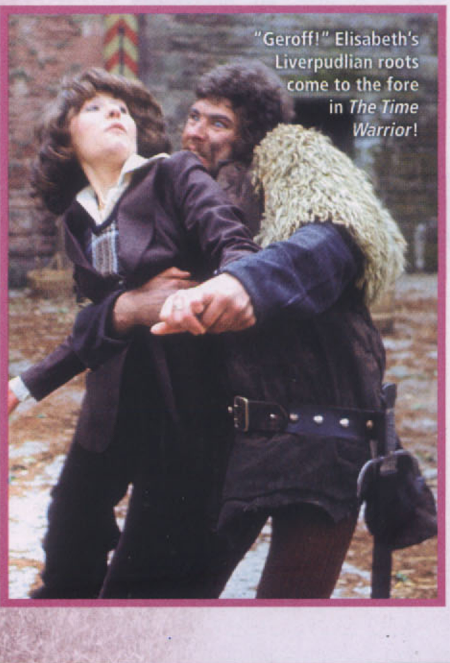

"Geroff!" Elisabeth's Liverpudlian roots come to the fore in *The Time Warrior*!

Sarah Jane is menaced by an Ice Lord in *The Monster of Peladon*!

Recording the classic 1975 story *The Ark in Space*, which attracted record audiences.

> **'Lis felt that she did some of her best work for *Genesis of the Daleks* director David Maloney.'**

jump enough times to satisfy Mayne she needed medical attention for her hips and ankles. She was depressed when she saw the result of her efforts. "When you look at it on screen, it doesn't look like anything," she said.

Although initially wary of stepping into Katy Manning's shoes, Lis settled into her new role during 1973 and became increasingly friendly with Jon Pertwee. He had long since taken her into his confidence about leaving the show, and she suspected that this was a decision he had come to regret when the time came to record his final story, *Planet of the Spiders*. Pertwee was distant from his fellow cast members during the production, and the regeneration handover to Tom Baker was recorded in a brisk, matter-of-fact fashion that surprised Lis.

Barry Letts and script editor Terrance Dicks were leaving too, and although Nicholas Courtney would briefly return as the Brigadier it would largely fall to Lis to maintain continuity for the show's fans.

Tom Baker's first story, *Robot*, recalled *The Time Warrior* in bringing Sarah Jane's investigative skills to the fore. In other respects, however, Lis made subtle changes to her characterisation to reflect the fact that Sarah Jane had two new travelling companions – the wildly eccentric Fourth Doctor and the occasionally patronising Harry Sullivan (Ian Marter). Lis would grow deeply fond of both Tom and Ian over the course of the next series.

Rehearsals for the remainder of Tom Baker's début series of *Doctor Who* began at Acton in September 1974. The stories were made out of sequence, commencing with the gruelling location recording for *The Sontaran Experiment* on Dartmoor. Having fulfilled her function in bridging the gap from the Third to the Fourth Doctors, Lis' insecurities returned – how long before the new producer, Philip Hinchcliffe, would stamp his presence on the show by casting someone new?

Cast and crew returned to London for *The Ark in Space*, the story that would see an incredible 13.6 million viewers tune in to see Sarah Jane and Harry's first trip with the new Doctor. The rapport between Sarah Jane and the Doctor was already in evidence, and the scene where he cajoles her out of a ventilation shaft is rightly celebrated. Lis remembered it for reasons of her own. "I was really stuck," she told Chris Howarth and Steve Lyons. "They'd made the vent that bit too narrow for me at my shoulders, and I got well and truly jammed and couldn't move forward or back. We didn't know what we were going to do, and then one of the cast, who shall remain nameless, went round the back of the set where my rear was sticking out and fetched me a great big spank on the bottom."

Although it's now regarded as a classic, certain aspects of the production offended Lis' perfectionist sensibilities. However, the story that she tried to block its subsequent video release because her knickers are briefly visible is apparently a myth.

Lis was more comfortable with some directors than with others. She failed to find a rapport with Paddy Russell on *Invasion of the Dinosaurs* or Michael Briant on *Death to the Daleks*, and on *The Ark in Space* Rodney Bennett had, she claimed, made her feel "invisible." Briant returned for the next story in the schedule, *Revenge of the Cybermen*, but she soon had more important things to worry about. Acutely sensitive to the unexplained phenomena that plagued the location filming in Wookey Hole, Lis' instincts should have told her not to take part in a stunt involving a motorised surfboard. Swept along by the fast-moving current of an underground river, she narrowly avoided plunging over the edge of a waterfall and was rescued by stuntman Terry Walsh.

Lis with her friend and co-star Ian Marter, who played Harry Sullivan.

The rocket silo scenes for *Genesis of the Daleks* were shot at Ealing Studios – a venue that held special significance to the film buff in Lis – and tested her fear of heights to the limit. At Television Centre she admired the performance of Michael Wisher as half-man/half-Dalek Davros, but was amused to notice that he performed the role wearing a kilt because he had worn the knees of his trousers out.

Lis felt that she did some of her best work for *Genesis* director David Maloney. She was particularly proud of her contribution to the partly improvised ►

Recording 1975's *The Sontaran Experiment* on Dartmoor.

One of the most popular stories Elisabeth starred in was 1975's *Genesis of the Daleks*.

Elisabeth fires a rifle in 1975's *Pyramids of Mars*.

scene in Episode Six, where the Doctor questions his right to destroy the Daleks forever. This was a high point at which to end an exhausting recording block, but there was little time to rest. Filming recommenced in March 1975, just three weeks after *Genesis* wrapped.

The dynamic Douglas Camfield was at the helm for *Terror of the Zygons*, and while Lis appreciated the Zygon costumes designed by James Acheson, the stop-motion animation of the monster itself once more left her feeling that her and her colleagues' hard work had been compromised by the show's special effects. Her disappointment was compounded when Ian Marter revealed that his contract to play Harry had not been renewed, and that he would be leaving the show at the end of the story.

Elisabeth Sladen in 1974.

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Still contemplating when to make the break herself, Lis rallied herself for the remaining episodes in the series. There was no sign that she was flagging either emotionally or physically in the remarkable run of episodes that followed. *Pyramids of Mars* saw her struggling with a long Edwardian dress and the demands of Paddy Russell – a director whose perfectionism rivalled her own. Amidst the calls for endless retakes, she and Tom cheekily incorporated a homage to the Marx Brothers' 1931 film *Monkey Business* for a scene where they creep up to, and then away from a door in perfect unison. The scene calling for Sarah to handle a rifle was rather less humorous, but Lis handled the shot – and its deafening consequences – with her usual fortitude.

She was pleased to see David Maloney again for the next story, *Planet of Evil*. Never a fan of location work, she happily spent most of the filming on the impressive jungle sets constructed at Ealing. "I don't think Tom and I ever got it more perfect than in *Planet of Evil*," she later said, identifying the story as her favourite from her time on *Doctor Who*. "It just escalated into a very warm feeling working with Tom. Anything he said was never directed to put anyone or anything down. It was to make the show, to make him and to make you better."

Tom and Lis were reunited with Ian Marter for *The Android Invasion*, Ian's final performance as Harry Sullivan. She was sad to not share more scenes with him, but presumably glad that he wasn't around to witness her splitting two pairs of trousers during location filming. With the offending garment held together with strategically positioned safety pins, she spent a whole afternoon unable to sit down, being filmed only from the front.

Ian enjoyed a more satisfying farewell to *Doctor Who* when he joined Tom and Lis in switching on the Blackpool illuminations on 6 September. Lis disliked making personal appearances to promote the show. She valued her weekends with Brian, and both she and Ian suspected that the public were more interested in seeing Tom Baker anyway. Blackpool, however, turned out to be special – she was accompanied by Brian and they were all joined by David Maloney, who directed a brief melodrama as part of the ceremony. Lis found the rapturous reception from the huge crowd overwhelming, and Tom Baker still treasures the memory of that weekend.

The following month, Tom and Lis returned to Television Centre to record *The Brain of Morbius*, a *Frankenstein* homage written by Terrance Dicks and directed by Christopher Barry, the team behind the previous year's *Robot*. The story contrived to place Sarah Jane in almost exactly the same jeopardy at the end of each episode, and although she didn't enjoy the experience the serial gave Sarah Jane some of her most memorable moments. Especially disturbing was a scene where the blinded Sarah feels her way around a castle laboratory, unaware that she is about to fall into the clutches of a rampaging monster.

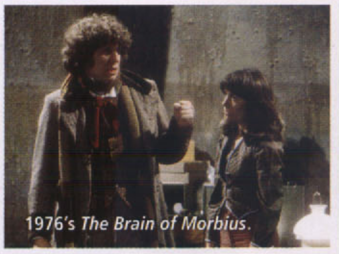
Production of Season 13 came to an end with the six-parter *The Seeds of Doom*, which began recording in October 1975. The script was by former *Avengers* writer Robert Banks Stewart and the guest cast was headed by Tony Beckley as maniacal horticulturalist Harrison Chase. The Doctor introduces Sarah Jane to Chase in Part Three. "Have you met Miss Smith?" he says, indicating his companion. "She's my best friend."

Director Douglas Camfield and his resourceful production assistant Graeme Harper helped to make this one of Lis's happiest *Doctor Who* shoots. Recording was complete in December, and before Lis took a well-earned break she visited producer Philip Hinchcliffe to tell him that she would be leaving the show. He didn't try to dissuade her – she was already one of the programme's longest-serving assistants – but asked for enough time to find a story that would give her a fitting send off.

Hinchcliffe was well aware of Sarah Jane's popularity and impact on the programme. In an interview published in the *Daily Express* on 19 February 1976, Lis told Douglas Orgill that she received letters from fans of all ages. "The four-year-olds get their mothers to write for them and just make their own mark at the end," she said. "The 11-year-olds send little presents, and the 15-year-olds send long letters and photographs of themselves. The servicemen and the university

1975's *Terror of the Zygons*.

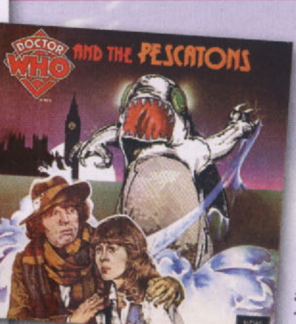
1975's *Planet of Evil*.


1976's *The Brain of Morbius*.

1976's *The Masque of Mandragora*.

Doctor Who and his companions turn on the Blackpool lights, just before Christmas 1975.

WITH THANKS TO BLACKPOOL COUNCIL



students - lots of them - tell me they're lonely. And the other day there was a professor of anatomy who wrote that it was very unusual for a man to be able to encircle my arm with his fingers, as he'd seen someone do in the *Brain of Morbius* story, and would I send him my arm measurements..."

During the early months of 1976 Tom and Lis took on a couple of extra-curricular jobs that brought their characters to a new medium. *Doctor Who and the Pescatons* was a two-part adventure that holds the distinction of being the first story to be specially recorded for audio. Argo Records released the LP, with an episode on each side, in July 1976. "It was terrible!" said Lis. "We just went into a studio one afternoon, had a laugh and a drink and went home."

On 27 April Tom and Lis recorded a programme for the BBC Radio 4 series *Exploration Earth*. The Doctor and Sarah Jane's episode, *The Time Machine*, would be broadcast that October. A week after the recording Lis was in Portmeirion, North Wales, for location filming on the first story of Season 14: *The Masque of Mandragora*. Between the filming and studio work, the BBC issued a press release announcing that Lis was leaving the show. She had privately broken the news to her family and friends, including a disappointed Tom Baker, but the effect of the public announcement took her by surprise. The news made the front page of the *Daily Mail* and she appeared on the BBC's magazine programme *Nationwide* to confirm that she was leaving. When asked if she knew what she would be doing next she replied, "I've got a couple of things that I'd like to think about, but I shall believe them when I'm putting the make-up on." Asked if she knew how Sarah Jane would be written out of the programme, she said, "I don't actually. I hope it will be imaginative. I hope they don't just marry me off, unless they marry me off to a monster, which would be a call for something different."

Lis' final story, *The Hand of Fear*, teased its audience over Sarah Jane's ultimate fate by placing her in one perilous situation after another. Not one of the outstanding stories produced during the Philip Hinchcliffe years, it is nevertheless fondly remembered for the Andy Pandy-style red dungarees that Sarah Jane wore and the conviction she brought to her alien possession. Fans would ask Lis to recite the line "Eldrad *must* live" for decades to come.

Sarah Jane's final scene was accorded generous screen time, and a sensitivity unprecedented in the show's history. In an exchange largely scripted by Tom and Lis, a frustrated Sarah Jane packs her bags and asks to go home - only to discover that the Doctor has been summoned to Gallifrey and has no choice but to leave her behind. Tom and Lis's understated performances underlined the poignancy of Sarah's farewell, and she walks away from the TARDIS whistling *Daddy Wouldn't Buy Me a Bow Wow* - surely a portent of things to come. The whistling was dubbed by director Lennie Mayne, who granted Lis her wish to end the series on a freeze frame.

Recording of *The Hand of Fear* finished on 20 July 1976, after which Lis made her first visit to Tom's house for a party held in her honour. He decked his back garden with fairy lights especially, and she gave him an engraved gin glass as a farewell gift. On 2 October, the day the first episode of *The Hand of Fear* was broadcast, she and Tom were guests on a new Saturday-morning show called *Multi-Coloured Swap Shop*. "I think the best thing I ever did was to join *Doctor Who*," she told the host Noel Edmonds. "I hope the best thing I ever do now is to leave it."

After the programme Lis returned to Liverpool, where she was appearing on stage with Brian that evening. She wouldn't see *The Hand of Fear* until it was released on video 20 years later.

> 'Determined to leave *Doctor Who* behind, Lis took on work as a children's TV presenter.'

Determined to leave *Doctor Who* behind, Lis didn't watch the programme and resisted offers to appear in other science-fiction shows. For the rest of the 1970s she reinvented herself as a presenter of children's television. For the BBC schools programme *Merry-Go-Round* she tackled such diverse subjects as the Queen's Silver Jubilee and life on an oil rig. For the latter episode she was astonished to discover that the helicopter pilot taking her across the North Sea was her first boyfriend, Dave Owen.

She was the storyteller on *My World*, and made 98 episodes of Yorkshire Television's *Stepping Stones*, a programme for pre-school children which she initially co-presented with Keith Barron. ►

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Sarah Jane was reunited with her original Doctor (Jon Pertwee) in 1983's *The Five Doctors*.

A girl's best friend: The 1981 spin-off pilot *K9 and Company*.

In January 1979 she told the *Daily Mirror*'s Ken Irwin that *Stepping Stones* was one of the most enjoyable shows she had ever done. "I was sitting in the doctor's waiting room a few weeks ago, feeling very grotty and looking awful," she said. "Suddenly, this little boy recognised me. He didn't say a word – just started singing the signature tune from *Stepping Stones*. Now that was really great. It's little things like that make my job so worthwhile."

Work for grown-ups included an episode of the short-lived BBC series *Send in the Girls*, alongside Brian, and all six episodes of the Granada sitcom *Take My Wife*, in which she was the spouse of a stand-up comic played by Duggie Brown. "I spent three years in *Doctor Who* and it was smashing, but I would like to get away from the image," she told Ken Irwin. "I've never been given a proper chance to do comedy on TV, so I'm very thrilled about this.

"I'm not really very ambitious," she continued. "What I need is a good shove, which Brian can give me. I get so involved in the parts I am playing. When I get home, I pour out all my frustrations. But Brian is very different. He can switch off completely."

By 1979 home was a house that Brian and Lis had bought in Ealing. It was the only house they bought together, and Lis would spend the rest of her life there. When *Take My Wife* ended she was able to devote more time to the renovation it needed. "When I'm out of work I'm quite happy doing all the things that full-time housewives moan about," she told the *News of the World*'s Maureen Lawless in February 1979. "It's going to be great fun decorating and, who knows, we might even have children."

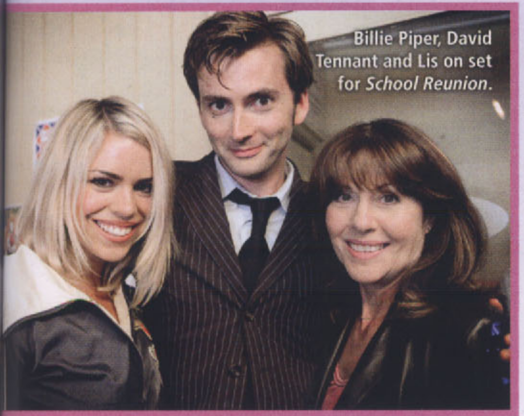
Later that year Lis attended her first convention, and was astonished by the ecstatic crowds that greeted her arrival at Who 1 in Los Angeles. Further proof that she hadn't been forgotten came the following year when John Nathan-Turner, the new producer of *Doctor Who*, asked her to rejoin the programme to lend some continuity as Tom Baker handed over to Peter Davison. She immediately refused. "I still think that would have been a mistake," she told Martin Anderson. "Tom and I had the best time, and I didn't know that we could actually do that again, coming back after he'd been in it for so long."

'Elisabeth was so impressed by the *School Reunion* script, that she agreed to return to *Doctor Who*.'

Doctor Who moved on without her. In 1981 Barry Letts offered her the role of Lady Flimnap in his adaption of *Gulliver in Lilliput*, and specially tailored his script for her. In February she attended her second American convention, this time accompanied by her old friend Ian Marter. Shortly after she returned she was once again asked to visit John Nathan-Turner. Undeterred by her refusal to appear in *Doctor Who*, he had come up with a new idea – how would she like to star in her own show? *A Girl's Best Friend* would team Sarah Jane Smith with the Doctor's robot dog K9, a character that had been introduced after Lis left the series. Lis was only vaguely familiar with K9 from pictures she had seen in newspapers, so didn't fully understand what working with the prop would entail. Nathan-Turner's offer proved tempting, and in May she signed a contract to make the pilot episode.

The following month recording began for *Gulliver in Lilliput*, and between scenes she read John Nathan-Turner and Antony Root's outline for *A Girl's Best Friend*. She immediately sensed that there was something wrong with the depiction of Sarah Jane, and by the time Terence Dudley's script

Off to an oil rig for *Merry-Go-Round*.



Billie Piper, David Tennant and Lis on set for *School Reunion*.

arrived that autumn she was angry that it still hadn't been fixed. There was worse to come – she felt sidelined when the name of the show was changed to *K9 and Company*, and when filming started in November she learned how difficult it could be to work with the notoriously unco-operative K9 prop. Lis struggled with her dialogue, and was caught up in a personal dispute with John Nathan-Turner when he lingered on location. The resulting programme was predictably patchy, and Lis was particularly embarrassed by the title sequence which attempted to recreate some of the pace and glamour of *Hart to Hart* on a fraction of that show's budget. A series was not commissioned, and *K9 and Company* remained one of her biggest disappointments.

In 1983 Lis was summoned for the command performance that was the 20th anniversary story *The Five Doctors*. Her scene with K9 was mercifully brief and she enjoyed her reunion with Jon Pertwee, even though the location filming in Wales was uncomfortable. Although Pertwee could be irascible, Lis retained great affection for him and their friendship grew when they embarked on a four-week tour of the United States to promote the programme.

The following year, Lis was preparing to play the Dormouse in Barry Letts' production of *Alice in Wonderland* when she discovered she was pregnant. She was 39 when she gave birth to her daughter, Sadie, on 25 February 1985. The Miller family was now complete, and Lis was delighted when Ian Marter came to see the baby girl in her cot. She was devastated when Ian died of a diabetes-related heart attack the following year.

Although Lis had left Sarah Jane behind, there were frequent reminders of the character's popularity. In 1993 John Nathan-Turner persuaded her to take part in the bewildering *Dimensions in Time*, a *Children in Need* Special that gathered companions and Doctors for a 3D adventure recorded on the *EastEnders* backlot. In the same year she was reunited with Jon Pertwee's Doctor for the radio play *The Paradise of Death*; a sequel, *The Ghosts of N-Space*, followed in 1994.

The chance to work with director Christopher Barry brought her back again to play Sarah in the fan-produced drama *Downtime*, which was released on video in 1995. Although she was grateful for the time it gave her with Nicholas Courtney, she later came to regard the production as a spin-off too far.

The following year Jon Pertwee died, and while Lis was deeply saddened by the news she was glad that they had recently reconciled following a long gap in their friendship. She shared her feelings with Benjamin Cook. "After the initial shock and sadness at his death, I realised that I'd never be able to share particular things with him – things that Jon and I did, and moments that were just for us."

While she was raising Sadie she only half-heartedly pursued her acting career. There were small roles in *The Bill*, *Men of the World* and *Faith in the Future*, but after a short run of episodes playing a doctor in *Peak Practice* she decided to retire in 1996. Disenchanted with acting, from here on she would devote herself to being a mother, housewife and occasional teaching assistant at Sadie's school.

Once again, however, the lure of playing Sarah Jane Smith proved impossible to resist. In 2002 she recorded a new series of audio adventures for Big Finish. The opening story was, appropriately enough, called *Comeback* and written by Terrance Dicks. She was in similarly safe hands with the next instalment, *The TAO Connection* by Barry Letts. Lis recorded nine stories in Big Finish's *Sarah Jane Smith* series and may have continued were it not for the fact that her character made a triumphant return to television.

Russell T Davies, the executive producer and head writer of the resurrected *Doctor Who*, set his sights on bringing Sarah Jane into *School Reunion*, one of the first stories featuring Tenth Doctor David Tennant. Davies and producer Phil Collinson invited Lis to lunch to discuss the idea. Fearful that all she would be offered was a cameo, and still haunted by the memory of *K9 and Company*, Lis was determined to refuse whatever they were offering. "I thought, How am I going to turn these people down?" she said. "It would sound so grand, but it wouldn't be because of the size of what they wanted me to do: it would be because I really love the character and I wouldn't want her last appearance to be an in-joke... I do like to be in control. I'm not a control freak, but I do think my way is best! But I'm quite happy if someone proves to me it isn't." When Lis discovered that Davies had already commissioned Toby Whithouse to write *School Reunion*, and that Sarah Jane appeared prominently throughout, she was so impressed by his commitment that she agreed to come back to *Doctor Who*.

School Reunion was recorded from August to October 2005. Lis adored her new Doctor, and even working with K9 didn't seem quite as bad this time round. Wracked with insecurities, she completed the episode in a daze of disbelief. "The most difficult thing was taking a space behind Billie [Piper] as she was now the assistant," she told Martin Barber. "But that was fine because that was Sarah's place and so, that was my place. The two collided. The angst that she felt was also the reality."

Unfortunately Lis suffered an accident during the recording, stumbling on a slippery floor while running with David Tennant. She returned to work with a pelvic injury, putting a brave face on the discomfort that compromised what should have been a confidence-boosting return to television.

School Reunion was just the start of Lis' Indian summer. In January 2006 Davies told her about his plans to create *The Sarah Jane Adventures*. "Initially I thought it was *Torchwood*," said Lis after completing the first series. "I thought Ooh, I'm going to get past the nine o'clock zone, but 'twas not to be – but I'm really, really pleased."

The Sarah Jane Adventures débuted on New Year's Day 2007, and over the next four years 53 episodes were made. The format returned Sarah Jane to her roots as an investigative journalist, redefining her as the matriarchal head of a gang of sleuthing teenagers. In her fight against alien invaders Sarah Jane was occasionally assisted by K9, but more commonly received advice from her talking computer Mr Smith. She had her own sonic lipstick and, most touchingly, an adopted son (played by Tommy Knight) to compensate for the family she'd never had.

In 2008 Sarah Jane came back to *Doctor Who* in the epic two-parter *The Stolen Earth*/*Journey's End*. The dialogue in the latter episode recalled the classic *Genesis of the Daleks*, lending a chilling nostalgia to Sarah Jane's confrontation with Davros (Julian Bleach). Older viewers of the programme can't fail to have been moved by Davros recalling "You were there on Skaro, at the very beginning of my creation..." It was only fitting that David Tennant's farewell story *The End of Time* included a brief scene for Sarah Jane, given that Lis now ranked Tennant alongside Pertwee and Baker as one of 'her' Doctors.

Conversely, elements from *Doctor Who* popped up in *The Sarah Jane Adventures*. Eagle-eyed viewers could spot a photograph of Ian Marter as Harry Sullivan, pinned to the wall in Sarah Jane's loft. There was another reminder of past glories when Nicholas Courtney gave his final television performance as the Brigadier in *Enemy of the Bane*. The 2008 story was directed by Graeme Harper, whom Lis remembered as the production assistant on *The Seeds of Doom* so many years before. David Tennant's final recording as the Tenth Doctor was not in his last episode of *Doctor Who*, but in the 2009 story *The Wedding of Sarah Jane Smith*. Katy Manning reprised her portrayal of Jo Jones (née Grant) for the first time in 37 years for *Death of the Doctor*, where Sarah Jane got to meet Doctor number 11 in the shape of Matt Smith. One of Lis' favourite guest stars was her husband Brian, whom she appeared with in the 2009 story *The Mad Woman in the Attic*.

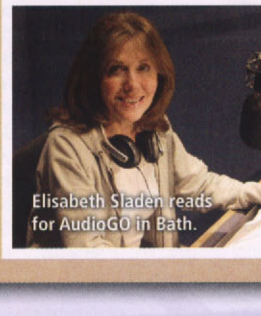
A ratings-winner for CBBC, *The Sarah Jane Adventures* went from strength to strength. Exhausted by the schedule but proud of the series, Lis was commissioned to write her autobiography. She had only just completed the manuscript when a diagnosis of cancer put the project, and all future episodes of her series, on hold. Lis kept the diagnosis from all but her family and closest friends, even after she entered a hospice. The news of her death on 19 April 2011 was met with widespread shock and disbelief. She was 65.

Throughout her final decade Lis recorded numerous audio commentaries and special features for the *Doctor Who* DVDs. Now reconciled to her past, she was gratified that Sarah Jane had been restored to the affections of older viewers and introduced to a new generation of fans.

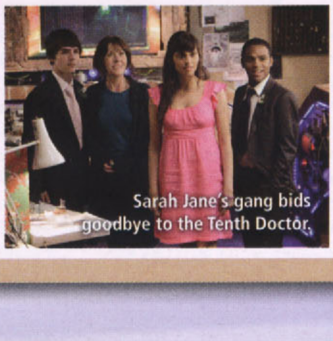
In that respect at least, the story of *Doctor Who*'s most beloved companion has a happy ending. DWM

The Eleventh Doctor joins Sarah Jane and Jo in *Death of the Doctor*.

A slight return for *Dimensions in Time*.



Elisabeth Sladen reads for AudioGO in Bath.



Sarah Jane's gang bids goodbye to the Tenth Doctor.

TWIST AND DOUBT

A new alien race was introduced in *The Time Warrior*: the Sontarans!

There were more changes for the Third Doctor's final series. New monsters, a new companion – and new revelations...

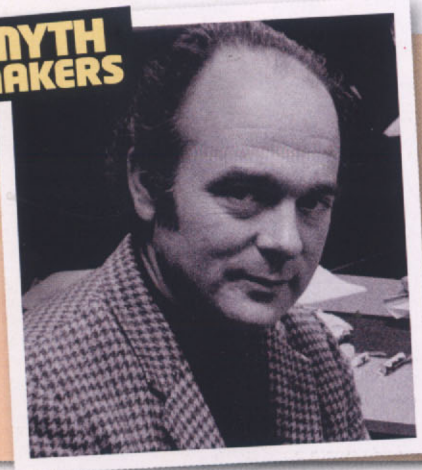
Feature by **JACQUELINE RAYNER**

THIS ISSUE SERIES ELEVEN (1973/74)

Doctor Who has many wonderful qualities, but one thing it's *not* particularly known for is surprises. Of course there have been some over the years – the interior of the TARDIS in the very first episode, the deaths of Katarina and Sara Kingdom, the Monoid statue, and of course the change from Doctor One to Doctor Two – but in a show where the revelation of the villains at the end of Part One is usually negated by the inevitable title *The Shocking Return of the Daleks*, it's fair to say that twists and turns aren't its stock-in-trade. But Series Eleven would twist and turn like a helter-skelter...

The setting for the first story would itself be something of a surprise, as the Third Doctor had only visited (real) Earth history once before, in Season Nine's *The Time Monster*, and it also had a wonderful monster reveal as the Sontaran Linx removed his helmet to show the alien face beneath. But it would be with the second story

MYTH MAKERS



BARRY LETTS

PRODUCER/WRITER/DIRECTOR

Already a successful actor for film, stage and television – appearing alongside Patrick Troughton and Roger Delgado – Barry Letts began to write as well, then took the BBC Director's Course (on the recommendation of none other than *Doctor Who* creator Sydney Newman). One of his earliest directorial jobs was on the Second Doctor story *The Enemy of the World*, beginning the association that would last the rest of his life.

Without Barry Letts, *Doctor Who* might never have endured. He may not have cast Jon Pertwee or decided to exile the Doctor to Earth, but as producer it was he – with help from script editor Terrance Dicks – who created the feel of the Pertwee era: the UNIT family, the Master, Jo Grant and (later) Sarah Jane Smith. His personal concerns flavoured the stories themselves, most particularly, of course, in those he co-wrote with Robert Sloman, such as ecology (*The Green Death*) and Buddhism (*Planet of the Spiders*). Under his guidance, the new, all-colour series escaped the threat of cancellation that had menaced the end of the black-and-white years. He manfully dealt with the crises which he inherited along with the producership, turning the show into a smooth-running production. Letts was also an innovator, pioneering the use of Colour Separation Overlay – which opened up a new area of special effects. And while the Tom Baker era was shaped by others, it was Barry Letts who had had the vision to cast a relatively unknown actor who proved to be perfect for the role.

Doctor Who fans – and the world of television – have a lot to thank him for.

MEMORABLE MOMENTS

"Roooooooooaaaaaaaaaarrrrrrrrrrrr!"
(Invasion Part One)
It's a Tyrannosaurus Rex! After arriving in a deserted London and being mistaken for looters, the Doctor and Sarah finally see the monsters that have invaded the city.

"Target model destroyed."
(Death to the Daleks Part Two)
On the planet Exxilon, the Daleks have been stripped of their usual firepower. Secretly, they test new weapons on their limited-edition TARDIS souvenir.

"There's nothing only about being a girl, your majesty!"
(The Monster of Peladon Part Three)
At the suggestion of the Doctor, Sarah has a candid meeting with Queen Thalira – and brings women's lib to Peladon.

"But Tommy, you're normal! You're just like everybody else!"
"I sincerely hope not!"
(Planet of the Spiders Part Five)
Sarah and the Doctor meet the new, enlightened Tommy.

Are they good or are they bad? We just don't know any more!

that the twistiness really began. Astonishingly, the production team actually concealed the true name of the story: the title caption for the first episode read simply *Invasion*. For those who watched, the appearance of a dinosaur at the end of Part One may have been a genuine surprise – but it wasn't the last, or the greatest, bombshell that would be dropped by *Invasion of the Dinosaurs*.

In *Doctor Who*, baddies might sometimes pretend to be goodies. On occasions the good guys were initially thought to be the bad guys. Sometimes characters concealed their true motives. But never, ever had one of the Doctor's close friends – someone who had fought at his side on many occasions – turned out to be allied with the villains. The revelation that Mike Yates was a traitor to his friends, to UNIT, was almost unbelievable. The world of *Doctor Who* was turned on its head; after that, nothing and no one – except the Doctor himself – could be trusted. It was a huge, astounding, audacious move.

We know who the Doctor's adversaries will be in *Death to the Daleks* – surely that title doesn't allow for any surprises? Well, that depends on how twisty you consider the Doctor actually teaming up with the Daleks, his greatest enemies, to be. That aside, it's worth mentioning that *Death to the Daleks* has one of the greatest story openings ever. Sarah Jane Smith, on her first visit to an alien world, finds herself alone, abandoned, with no power, no refuge and no friends. It's haunting, atmospheric and terrifying, sold completely to the viewer by an astounding performance from Elisabeth Sladen.

Throughout the entire season, we're constantly wrong-footed. It's not a spaceship – they haven't even left Earth! K'anpo-Rimpoche is really the Doctor's mentor from Gallifrey, and Cho-Je is really K'anpo-Rimpoche! Ice Warriors, who had previously been baddies and then were goodies that the Doctor suspected of being baddies are now actually baddies again but they are pretending to be a different kind of baddies (Federation representatives) than the baddies (traitors in league with the Federation's enemies) that they actually are. (As the Brigadier might say: "Thank you. That makes everything quite clear.") And they don't even turn up until half way through the story.

STAR PERFORMANCE

JON PERTWEE

DR WHO

Outside the fiction of the show, probably the greatest surprise of the Pertwee era was the lead actor himself. The London-born man-of-many-voices was known as a light-entertainment figure, a music-hall man. He'd appeared in many radio comedies, becoming famous for his portrayal of the avaricious Chief Petty Officer Pertwee in *The Navy Lark*, and had also been seen in several *Carry On* films. But he decided to play the role of the Doctor as a serious action hero.

Producers Peter Bryant and Derrick Sherwin had cast Pertwee precisely because of his comedy background, expecting him to bring humour to the role. But the star had other ideas. "I deliberately grabbed the opportunity to play it straight for the first time in my life," he said. And on this occasion, the actor definitely knew best. The Audience Research Report on the Third Doctor's début story, *Spearhead from Space*, declared that the new Doctor had been 'accepted without question' by viewers who found him 'a most acceptable and satisfactory' Doctor. Ratings, which had been falling off throughout the Second Doctor's years, picked up again.

"Good grief – a pterodactyl!" The incomparable Jon Pertwee.

The Third Doctor owed many things to the actor who played him. His costumes were inspired by an outfit Pertwee put together for a photo call, in which his grandfather's Inverness cape and his own velvet smoking jacket played a part. The Doctor's undeniable charm was another thing that could be traced to the star. Producer Barry Letts recalled how Pertwee went out of his way to make other actors welcome, from the guest stars through to the non-speaking extras. While the Doctor knew Napoleon and Nelson, the young Pertwee had had tea with Winston Churchill and been tipped for success by Noel Coward.

Jon Pertwee left *Doctor Who*, but never quite stopped being the Doctor, returning to the role a number of times. It seemed very fitting that the BBC broadcast of the 1996 TV Movie, only a week after his death, was dedicated to his memory.

> **'Throughout this season, we're constantly wrong-footed. It's not a spaceship – they haven't left Earth! K'anpo is really the Doctor's mentor!'**

The final twist of the season may have been no surprise to viewers who read the newspapers, but was still the biggest twist it's possible to do in *Doctor Who*: the Doctor died. Assume you're a child watching who has no knowledge of things such as 'moving on', 'avoiding being typecast', or 'end of an era'. You've seen the Doctor in peril so many times, and you've been scared for him, but you know he's going to win out after all, because he's the Doctor. It's inconceivable that he could die. Sarah Jane might have spent half an episode of *The Monster of Peladon* believing he was dead, but of course you knew better. But this time... this time he was *really* dead. Sarah gently closed his eyes. There was no life left. The Third Doctor was no more.

This had never happened before. The Doctor had gone to his 'certain death' many times, but always somehow escaped at the last minute. Not this time. Even the previous regenerations hadn't touched on it. On the first occasion, the adventure with the Cybermen had been concluded then, almost as an afterthought, the exhausted Doctor changed his face. The second time, the Doctor was on trial, not facing death; there was no moment where he lay lifeless on the floor. But here – we were told that returning to the crystal cave on Metebelis 3 would kill him. The Doctor accepts that he will probably die. We don't. We're wrong.

The season of surprises had turned everything upside down once again... DWM

RADIOACTIVE

THE HAND OF FEAR

After three-and-a-half wonderful years, it was Sarah Jane Smith's farewell to *Doctor Who*. Except, of course, it wasn't...

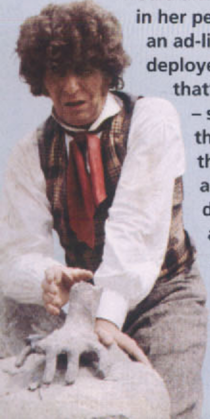
Feature by ALAN BARNES

"Philip [Hinchcliffe, the producer] said, 'How do you want to go?' I said, 'I don't want the whole story to be about me going. Let it be a *Doctor Who* story, and right at the end just let me go...'" Elisabeth Sladen, remembering the manner of Sarah Jane Smith's exit from the TARDIS: unshowy, unassuming (undramatic, possibly) – but utterly *right*. "I want a bath. I want my hair washed. I just want to feel *human* again," she soliloquises to an unhearing Doctor, in dialogue Sladen is presumed to have devised herself.

Rightly, *The Hand of Fear* is full of little human moments, and not just in that heartbreaking final scene. Part Two makes space for Nunton Complex director Professor Watson, knowing he's about to die in a nuclear meltdown, to make a phone call home to his family: "Hello, Susy? Hello, darling. Is Mummy there? ... Get Mummy for me, would you? Hello, love. Well, it's just to let you know I've got to stay on at the Complex for a while... No, no, there isn't anything wrong – it's just that, well, I thought I'd let you know where I was..." It's mundane, worldly, in other ways, too: the quarry the TARDIS lands in is exactly that; and, using startlingly modern terms, the possessed Sarah's infiltration of the Complex is put down to Earthly terrorism, not alien invasion ("This could well be an act of self-immolation by a member of some extremist group...").

Human: that was Sarah, in her 1970s glory. Because whenever Sarah's lines didn't add up to much (which, let's face it, was fairly often), Sladen would always find a little extra something in her performance – a grimace, a *moue*, an ad-libbed pun, all of which are deployed in *The Hand of Fear* ("Careful, that's not as 'armless as it looks") – something, anything, to tell us that there's more going on here than boys talking zeus plugs and mergin nuts and Ganymede drivers. Watching Sarah's adventures, we never got lost, never became alienated; she was always there for us, on our side.

"Just let me go." If only it were that easy.



PART ONE

FIRST BROADCAST: 2 OCTOBER 1976

Eldrad – "the traitor, destroyer of the barriers, sentenced to obliteration" – is being transported through space aboard an 'obliteration module'.

■ In early scripts, Rokon's voiceover named Eldrad 'slayer of the Vox Lebra... transgressor of the order... carrier of all evil... saboteur, genocide, anarch [sic]'.

On the frozen surface of a distant planet, Commander Zazzka (Roy Pattison) enters Outer Dome Six, and reports to King Rokon (Roy Skelton) at Central Command: "Obliteration module will reach designated detonation point beyond all solar systems in six spans, approximate."

■ In Terrance Dicks' novelisation *Doctor Who and the Hand of Fear* (1979), the dead Technik Obarl (Peter Roy) is renamed 'Technician Oban'.

■ Stage directions indicated that only the tips of Zazzka's 'red marble-textured hands' should protrude from his mittens.

With the south barrier deteriorating, meaning surface operations will soon be impossible, Rokon orders the module triggered despite "a one in three million chance of particle survival." In space, the module explodes...

■ Dicks' novelisation cuts back to the occupant of the module, lying 'clamped in unbreakable bonds... motionless, listening. Only his right hand with its great jewelled ring clenched and unclenched convulsively.' And, in the last few seconds before the module explodes: 'one thought filled the prisoner's mind: "No! Eldrad must live! *Eldrad must live!*"'

On Earth, in a quarry, engineers set explosives to blow up a rock face. The TARDIS materialises: ignoring a siren, Doctor Who (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen) step out – certain only that they're not in South Croydon, as intended.

■ The quarry scenes were filmed at the former ARC [Amey Roadstone Company] Quarry (now Slickstones Quarry) at Cromhall, near Wootton-under-Edge, Gloucestershire, over Monday 14 and Tuesday 15 June 1976 – at the beginning of a five-day location shoot.

Commander Zazzka, keeping warm on Kastria.

■ Tom Baker and Elisabeth Sladen amended much of Baker and Martin's dialogue here: although a fair breeze *was* blowing on location, both the Doctor's opening remark, 'Bit windy, I'm afraid' and Sarah's description of their surroundings as a 'godforsaken howling wilderness' were omitted. As scripted, rather than bowling a lump of stone, the Doctor bets Sarah a stick of rock that they're on the south coast; if it is Earth, rejoins Sarah, it's the middle of ►

ESSENTIAL INFO

■ *The Hand of Fear,* which eventually aired as the second of Season Fourteen's six serials, saw Sarah Jane Smith (Elisabeth Sladen), regular TARDIS traveller for the three-and-a-bit years preceding, bid *au revoir* to the Doctor.

■ In its original form, however, *The Hand of Fear* led up to the permanent demise of another much-loved character entirely. A six-part storyline, intended for transmission as the final serial in the previous 1975-6 season, was delivered by writing partners Bob Baker and Dave Martin on 29 May

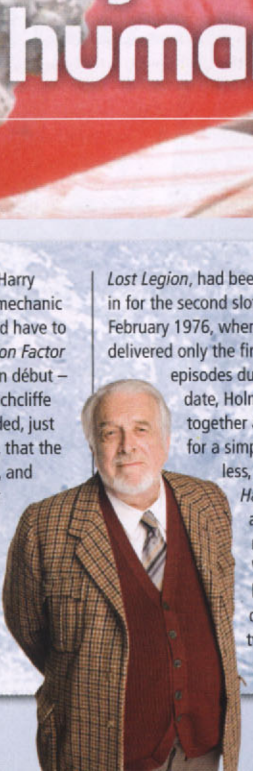
"I just want to feel human again!"

1975. In this, the story's earliest form, the TARDIS landed in 1990s Britain, where a silicon-based alien 'Omegan' has conspired to reduce the Earth's population to savagery, in order to correct mankind's development; but a rival Omegan, reduced in a crash to a fossilised hand, wishes to eliminate mankind altogether – and uses a nuclear reactor to regenerate itself with radiation. Ultimately, the 70-year-old Brigadier Lethbridge-Stewart prevents the 'bad' Omegan from crashing his 'teryllium' ship into the Earth, thereby destroying the planet, by personally piloting a rocket into the Omegan's vessel – and killing himself.

Drax (Barry Jackson) in *The Armageddon Factor*.

■ Neither the 1990s setting nor the Brigadier's death made it to script stage – but the six scripts delivered between July and September 1975 now featured both former companion Harry Sullivan, plus Time Lord mechanic Drax. But the latter would have to wait until *The Armageddon Factor* (1979) to make his screen début – since producer Philip Hinchcliffe and Robert Holmes decided, just six weeks before filming, that the scripts were unworkable, and commissioned *The Seeds of Doom* (1976) instead.

■ Director Douglas Camfield's proposed 'death of Sarah' story, a four-part *Beau Geste* pastiche titled *The Lost Legion*, had been pencilled in for the second slot – but on 9 February 1976, when Camfield delivered only the first of the two episodes due by that date, Holmes cobbled together a breakdown for a simplified, UNIT-less, four-part *Hand of Fear* as its possible replacement. With Camfield having delivered only two more episodes by 2 April, *The Lost Legion* was well and truly lost; so, following location work in June, Baker and Martin's second *Hand* went before the Television Centre cameras between 5 and 7 July (when the first three instalments were recorded, broadly each Part on each successive day), then across 19 and 20 July (Part Four, plus all the Kastria/TARDIS interiors for Parts One and Three).



■ Ranking 96th in **DWM**'s *Mighty 200* poll of 2009, *The Hand of Fear* was repeated by BBC Four over 9-10 May 2011 in memory of the late Elisabeth Sladen.

the Gobi Desert. (In his novelisation, Dicks runs with the original draft.)

Site foreman Abbott (David Purcell) calls out, alerting them of the danger.

■ Dicks' novelisation names the foreman 'Tom' Abbott.

They run – but the rock face is exploded, covering them in rubble.

■ A remote camera installed in a steel box was used to capture the explosion; contrary to an oft-told tale, it survived - albeit with a cracked lens, according to producer Philip Hinchcliffe: '... [we] cut the film just before the cracks would have appeared on screen as the glass broke.'

The Doctor hauls himself up – but Sarah has been buried. Abbott has his men call an ambulance…

■ 3' of 16mm stock footage of an ambulance navigating a roundabout - actually on the A412 Rickmansworth Road at Croxley Green, near Watford, Herts - features here.

Under the rubble, Sarah cries out.

■ The Target telling properly accounts for Sarah's otherwise inexplicable survival: having spotted 'a rocky overhang jutting out from the bottom of the cliff', the Doctor gives Sarah 'a frenzied shove', sending her stumbling beneath it.

She catches hold of a disembodied stone hand – which is missing one finger, but wears a ring on another.

Sarah Jane is trapped in the rubble!

Hung over? The Doctor recovers from the explosion.

■ Baker and Martin's six-part *Hand of Fear* storyline began with the discovery of a fossilised hand at a dig. This became a building site in the first, aborted set of scripts - in which a character named Wilkins touched the hand and collapsed, thereby falling under the hand's influence.

The Doctor helps lift the rock slab covering his now-unconscious companion – who is soon stretchered away to hospital, still clutching the hand.

■ In Dicks' novelisation, the Doctor pauses to ponder on the mystery of the ring: 'Without it the hand could have been a fragment of some ancient statue. But the ring was real, not carved - and who would put a real jewel on a statue?'

In hospital, an Intern (Renu Setna) examines the Doctor – and confirms that Sarah, though still unconscious, has suffered no serious physical injury.

■ "Paralepsis?" asks the Doctor; "Not as far as I know," replies the Intern. 'Paralepsis' isn't a medical term, rather a rhetorical device; the Doctor appears to be asking if the Intern hasn't left out any significant detail.

■ Given that the Doctor will be recalled to his planet of origin at the end of Part Four, the exchange "Tell me: where did you qualify, if I may ask?"/"A place called Gallifrey" is a rather well-placed prompt to viewers!

■ In their next broadcast script, *The Invisible Enemy* (1977), Baker and Martin made a running joke of the Intern's subsequent remark - "Gallifrey? No, I've not heard of it. Perhaps it's in Ireland" - by having the Reception Nurse at the Bi-Al Foundation make the same assumption.

He shows the Doctor to the private room in which Sarah has been installed, pointing out that a mysterious "muscular contraction" has caused her to clench her hand. The stone hand, however, has been sent to Pathology – where the Doctor meets Dr Carter (Rex Robinson)…

■ In the scripts, Carter (originally Muller) kept the hand in a tray of liquid formalin, not a Tupperware-type box.

… and views x-rays of the hand, which is not a conventional fossil; microscopic analysis reveals a crystalline lattice. It's silicon-based, asserts the Doctor…

Alone in her room, Sarah opens her eyes and unclenches her hand; she's holding the ring, which flares with blue light.

In the Path lab, the Doctor is setting up an electron microscope borrowed from Virology. The hand was embedded in Jurassic limestone – meaning it was buried 150 million years ago.

■ Triassic fossils, in fact, have been found in the 350 million-year-old rock at the Cromhall quarry location - parts of which are now flooded, and used by a diving club. See: *www.cromhall.com/palaeo.html*

The Doctor leaves for the quarry.

■ As scripted, the Doctor was to depart Sarah's room humming *Your Tiny Hand is Frozen* (geddit?) - properly *Che gelida manina*, an aria from Act I of Puccini's *La bohème* (1896).

Up and dressed, Sarah sneaks to the Path lab – where Carter has just placed a sample inside the electron microscope. "Eldrad must live," she says…

■ Legend has it that, in an unused take, a fly buzzing around the hot studio flew directly down the Sladen gullet when she opened her mouth to declare "Eldrad must live!"

■ 'Eldrad must live!' was the first example of Baker and Martin colouring their scripts with a repeated phrase: later examples include 'Contact has been made' (*The Invisible Enemy*) and 'The quest is the quest' (*Underworld*, 1978).

■ In Canada, *The Hand of Fear* aired for a time as a one-part TV movie retitled simply *Eldrad Must Live*.

The ring flares blue, and Carter collapses. Carrying the hand in a plastic box, she leaves.

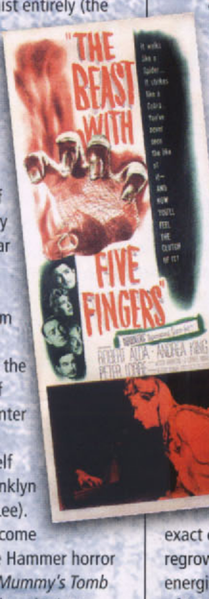
At the quarry, the Doctor asks Abbott if anything else was found in the rubble – indicating that spaceships can be made of plastic, ceramic or metal. But if the hand didn't arrive in

FIVE-FINGERED FIENDS!

In DWM 100, *The Hand of Fear* script editor Robert Holmes asked if we remembered 'the film *The Hands of Orlac*' – which, he reckoned, 'was about this pianist whose disembodied hand went around strangling people… I suggested that if this hand were an alien hand… well, I gave this idea to Bob Baker and Dave Martin.'

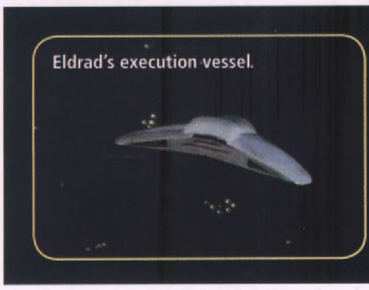
Frenchman Maurice Renard's novel *Les Mains d'Orlac* (1920) *did* concern a concert pianist, Paul Orlac, who loses both his hands in a train accident, and has a murderer's hands transplanted in their place – hands with a life of their own… And yes, the story was indeed filmed, three times – as *Orlacs Hände* (1924), *Mad Love* (1935), then again in 1960. But the plural in the title proves that Orlac's tale concerns being possessed by a *pair* of hands, not of killings perpetrated by single, disembodied one!

Holmes appears, in fact, to have misremembered his source – which must surely have been *The Beast With Five Fingers* (1946), based instead on a short story by WF Harvey. Here, the disembodied and murderous hand of another concert pianist entirely (the deceased Francis Ingram, played by Victor Francen) is indeed seen scuttling about a Gothic mansion, enacting the murderous desires of the pianist's secretary (Peter Lorre). A similar nasty features in one segment of the Amicus anthology film *Dr Terror's House of Horrors* (1965): here, the disembodied hand of driven-to-suicide painter Eric Landor (Michael Gough) revenges itself on cruel art critic Franklyn Marsh (Christopher Lee). And a severed hand come to life turns up in the Hammer horror film *Blood From the Mummy's Tomb* (1971), too: here, archaeologists break into the tomb of the evil Egyptian Queen, Tera – and find her disembodied hand, wearing a ruby ring endowed with mystic powers; some years later, young Margaret Fuchs (Valerie Leon) becomes the vessel for Tera's present-day resurrection…



It's also worth mentioning that Hammer parody *Carry On Screaming!* (1966) contains a sequence in which wild-eyed police surgeon Dr Fettle (Jon Pertwee) passes an electrical current through a monster's severed finger… and succeeds only in growing a 'junior' version of the hideous Oddbod, the creation of the terrible Dr Watt (Kenneth Williams; Who's his brother, apparently). This is, of course, the exact opposite of a disembodied hand regrowing its missing finger when energised – as happens in *The Hand of Fear* Part One!

The Doctor ensures that the injured Sarah is properly attended to.



Eldrad's execution vessel.

Sarah's in hospital...

... but is soon out zizzing people...

... possessed by the power of Eldrad!

'Carter's reference to Sarah's "pink-striped overalls... just like Andy Pandy" was unscripted. Furthermore Andy wore *blue!*'

a crash, perhaps it came fluttering down by itself...

■ In Baker and Martin's original, six-part storyline, the bad 'hawk' Omegan had indeed crashed to Earth in a spaceship – its hand being all that survived.

Carter comes to; an hour has passed.

■ Carter's reference to Sarah's "pink-striped overalls... just like Andy Pandy" in his call to Reception was an unscripted addition – not to mention an inaccurate one, seeing as namby-pamby 1950s children's TV puppet Pandy wore *blue* stripes on his outfit! (Sarah's dungarees had a second airing in *Dimensions in Time*, 1993.)

When the Doctor arrives, Carter tells him that Sarah has stolen the hand. Under the microscope, Carter is astonished to observe that the electron charge of the sample has changed – regenerating itself by absorbing radiation from the electron microscope, speculates the Doctor.

■ "Let's hope it hasn't absorbed enough to be dangerous," muses the Doctor, regarding the sample. "Put it somewhere safe, Carter, away from any further radiation." If anyone ever wants to make a sequel to *The Hand of Fear* – well, this loose end here provides an easy way to Eldrad's restitution!

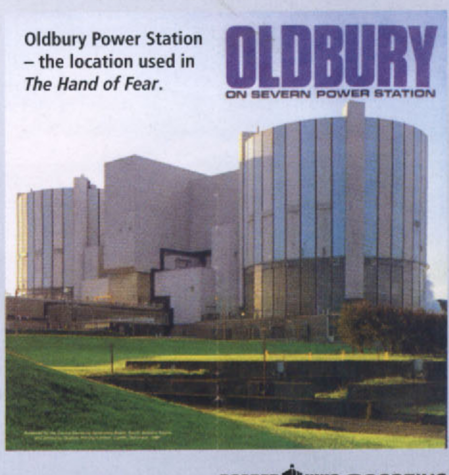
"Carter! ... Where's the nearest nuclear reactor?" asks the Doctor. Meanwhile, Sarah has carried the hand to the Nunton Complex...

■ ... originally the Nuton Complex, as featured in Baker and Martin's *The Claws of Axos* (1971; see *The Fact of Fiction*, **DWM** 432), and only changed very late in the day. A return to Nuton – presumed destroyed at the end of the Axos story, but somehow back in operation by the time of *The Dæmons* (also 1971) – had been a part of Baker and Martin's *Hand of Fear* plans as far back as their first, six-part storyline: there, it was being shut down by the incarcerated scientists of the high security Camp 17, and was where the disinterred Omegan hand went to regenerate itself.

■ Oldbury Power Station, at Oldbury Naite, near Thornbury, Gloucestershire, doubled for the Nunton Complex: the exterior Gate scenes were shot on Wednesday 16 June 1976, with the interior Turbine Hall among the areas used on the following day.

■ From the very first, Baker and Martin had sought to feature the Oldbury station, which they could see from their office window, as a backdrop for a *Doctor Who* adventure – and, because they 'used to meet these guys who worked at the power station every day down the pub', contrived to be granted a tour of the facility. In fact, the Central Electricity Generating Board cleared the BBC to film at the station as early as 1 July 1975 – before the aborted six-part scripts had even been delivered!

■ 1970s *Top of the Pops* dance troupe Pan's People (hotter than any nuclear reaction; ask your dad or granddad) once performed a routine to a Slade track on top of the Oldbury pile cap – or so it's ►



Oldbury Power Station – the location used in *The Hand of Fear*.

said! Following *The Hand of Fear* filming, rival BBC sci-fi show *Blake's 7* thrice visited the facility, for the episodes *Time Squad* (1978), *Redemption* and *Killer* (both 1979). Its two reactors having been in operation since 1967-8, Oldbury is currently in the process of being decommissioned, and is expected to be shut down entirely by the end of 2012.

Using the ring, she zaps a sentry to gain access. While Carter drives the Doctor to the Complex, Sarah walks through Radiation Zones R1 and R2. Guards arrest the Doctor and Carter as they try to pass the Nunton gate. Sarah 'zizzes' a Worker in Zone R3…

■ 'Zizzing' being the onomatopoeia Baker and Martin used to describe the effect in their scripts.

An emergency message sounds out as Sarah proceeds into the outer chamber of the reactor core. Sitting herself down, Sarah opens the box. The hand regrows its missing finger – and then begins to move.

The radioactive vault. Abandon all hope all ye who enter here!
RADIOACTI
SOURCE
EXPOSE
DO NOT EN

PART TWO

FIRST BROADCAST: 9 OCTOBER 1976

Complex boss Professor Watson (Glyn Houston) attempts to establish quiet in the Control Centre.

■ Watson didn't have a name in the draft scripts – in which he was referred to just as the 'Director'. In Dicks' novelisation, he gains the forename 'Owen'.

■ Actors considered for the role included 1980s Master Anthony Ainley, plus Dinsdale Landen (later Dr Judson in *The Curse of Fenric*, 1989), Glyn Owen (later Rohm-Dutt in *The Power of Kroll*, 1978-9), Tony Steedman, Patrick Stewart (later Captain of the *USS Enterprise D* in *Star Trek: The Next Generation*) and Stephen Yardley (previously Sevrin in *Genesis of the Daleks*, 1975; later Arak in *Vengeance on Varos*, 1985).

The Doctor and Carter give their guards the slip, and make for the Control Centre. While Sarah obeys an unheard instruction to seal the Fission Room door, Watson orders Miss Jackson (Frances Pidgeon) to begin emergency shutdown procedures…

■ Draft scripts named the Director's assistant as simply 'Assistant', whom the authors envisaged as male: director Lennie Mayne instead cast his wife, Frances Pidgeon, whom he'd employed as an (uncredited) Handmaiden in *The Monster of Peladon* (1974), and as a Secretary in two episodes of *Doomwatch* (*Public Enemy*, 1971; then *High Mountain*, 1972).

Via the internal PA system, Watson informs all personnel that "some suicidal maniac," possibly an extremist, has infiltrated the Complex.

■ "Attention all personnel –" begins Watson, as he takes to the PA system's mic… at which point a fly lands on his forehead!

■ A few sections of Watson's spiel were trimmed from the rehearsal scripts – including the quite bizarre qualification that the 'suicidal maniac' was 'apparently a young woman, although that may be a subterfuge'.

Miss Jackson orders Driscoll (Roy Boyd) to lead a team of armed men tasked with removing Sarah from the Fission Room. The Doctor and Carter arrive while Watson is watching Sarah on CCTV.

■ "We have a full emergency scale here," says Watson – so stressed, we presume, that he can't quite get his words out in the right order!

The Doctor and Sarah try to work out where the Nunton Complex is.
NUNTON COMPLEX
EARCH
&
OPMENT
horised Entry

Unknown to the Doctor, Carter hears a voice in his head, telling him "Eldrad must live."

■ Carter's place in the narrative was not dissimilar to that of the anthropologist Mountford in the first, six-part *Hand of Fear* storyline – who, after becoming possessed by the Omegan hand, went to help the Doctor deal with a massive radiation leak at the Nuton Complex.

While the Doctor looks over plans of the building, Miss Jackson reports that Driscoll's team can't get past the jammed Fission Room doors…

> **'The Doctor knocks out Sarah – but it's not quite clear *how*, since no punch is actually thrown!'**

■ … this being the first of several references to the 'Fission Room', retained despite the fact that the CEGB – who'd vetted the script – had pointed out as early as 18 May 1975 that no such thing existed at a station such as Oldbury!

The Doctor departs, intending to access the Fission Room via its cooling duct – despite the 200°C temperature. Sarah turns off the Fission Room camera, and the hand crawls out of its box. Carter, following the Doctor, picks up a discarded spanner…

■ … which has a distinctly rubberised wobble! (Couldn't they have saved the dummy spanner for use only in the action sequence following?)

Watson orders Miss Jackson to join the evacuation. Sarah begins to open the door into the reactor core itself…

On a high gantry, the possessed Carter confronts the Doctor: "There must be no interference with the design! Eldrad must live!" He swings at the Doctor with the spanner, but ends up falling to his death.

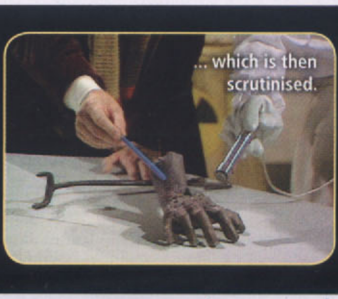
■ Carter's high fall was performed by stuntman Max Faulkner.

■ The scripts described a very much more complicated sequence (used in the Target telling): the Doctor is crawling across a precarious 'horizontal ladder' of a gantry when, coming up from behind, Carter seizes his chance, and 'yanks the scarf catching the Doctor off balance – over the side of the ladder he goes'. With the Doctor 'hanging on by his fingertips', Carter 'starts prising

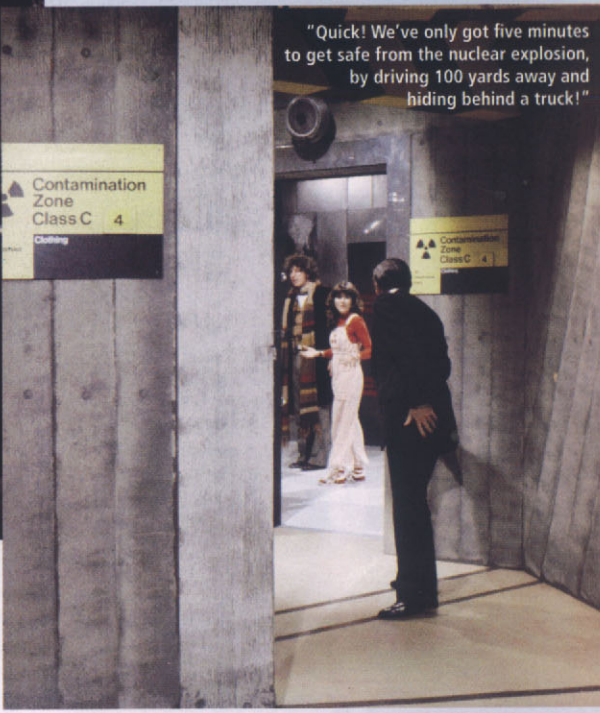
Watson gives the orders.

"Eldrad must live!"

Driscoll recovers the hand…


… which is then scrutinised.

"Is that the RAF? Good. Would you mind bombing my nuclear power station? 20 minutes you say? Okay, we'll wait."



"Quick! We've only got five minutes to get safe from the nuclear explosion, by driving 100 yards away and hiding behind a truck!"

the Doctor's fingers off one by one', declaring 'Eldrad must live!!!' 'So, I'm afraid, must I!' replies the Doctor – and, with one hand, 'swings agilely onto the the underneath of the ladder... the sudden movement causes Carter to miss his grip, and over the side he goes...'

As the situation reaches 'Critical', Watson phones home – speaking first to his daughter, then his wife.

■ In the scripts, Watson is 'doodling a giant sun' (the explosion about to cause his atomisation, presumably) while saying goodbye to his missus.

■ In Dicks' novelisation, Watson concludes his call, then observes that 'the dials for sector four had moved into the final unlabelled black sector', and remembers an old technician's joke: '"When you see the dial in the black – you're already dead..."'

In the Fission Room, the Doctor emerges from the cooling duct...

■ Dicks dramatises the Doctor's journey down the slope of the duct – 'like sliding down a chimney with the fire still going' – and has him shooting out of the other end 'like the demon king in a pantomime. The end of his scarf was smouldering, and his clothes were smoking with the heat...'

... and stays Sarah from using the ring by telling her "Eldrad must live." Rendering her unconscious, he carries her out... not realising the ring has fallen to the floor.

■ It's not quite clear how the Doctor contrives to KO Sarah – presumably by means of some alien manouevre, since no punch is thrown...

Shutdown is proceeding. In Decontamination, Sarah comes to, unable to remember anything since she touched a cold hand in the quarry...

■ ... but if the Doctor didn't punch Sarah, why would she find that her chin hurts – as she tells him when she comes round? (We presume that in rehearsal Tom Baker worked out something more exotic than the planned sock to Sarah's jaw – but no-one thought to amend Sarah's later line accordingly!)

The Doctor demonstrates to Watson and Miss Jackson that Sarah bears no trace of radioactivity, despite her exposure. Back in the Control Centre, the Doctor asserts that the hand seems to absorb radiation. Driscoll is sent to recover it from the Fission Room – but on his way out, he spots the ring, which flares blue...

In Decontamination, Driscoll places the hand in a safe...

■ Another of the few direct plot points to have been retained from Baker and Martin's very first, six-part storyline document: in Part One, the anthropologist Mountford, who'd first discovered the hand, hid it in a lead safe next to radioactive samples.

The Doctor sends Driscoll back for the ring, then hypnotises Sarah...

■ "Oh no, that's not fair. Not agai–" begins Sarah as the Doctor puts her under the 'fluence – having most recently been hypnotised by Hieronymous in Part Three of the preceding adventure, *The Masque of Mandragora* (1976). But the Doctor has put Sarah into a trance once before: to save her breath while trapped in a decompression tank in *Terror of the Zygons* (1975).

In her trance, Sarah claims that "We who've seen the light of Kastria" must obey Eldrad. She and the Doctor return to the Control Centre – where the Doctor asserts that Driscoll must have found the ring, which affects the will of those who've been in contact with it.

■ But if so, oughtn't the sentry and worker 'zizzed' by Sarah in Part One have become Eldrad's slaves, too?

Radiation worker Elgin (John Cannon) reports a banging from the Decontamination safe...

■ Frequent 'supporting artiste' John Cannon appeared in 12 *Doctor Who* stories in all – but Elgin (named only in the closing captions) was one of just two credited roles, the other being a Guard in *The Armageddon Factor* (1979). Previously a Miner in the Lennie Mayne-directed *The Monster of Peladon* (1974), he went on to feature as: a Passer-by in *The Talons of Weng-Chiang* (1977); a Trog in *Underworld*, and a Technician in *The Pirate Planet* (both 1978); a Guard in both *The Armageddon Factor* and *The Creature from the Pit* (both 1979); an unspecified extra in *Time-Flight* (1982); then as Striker's Helmsman in *Enlightenment*, and Sir Ranulf Fitzwilliam's 1st Servant in *The King's Demons* (both 1983). John Cannon, **DWM** salutes you!

... which holds radiated material, realises Watson.

■ In Decontamination, just a few minutes back, on hearing the Doctor tell him that the hand "absorbs [radiation] to rebuild tissue", Watson had suggested they'd "better lock [the hand] away before it absorbs any more energy." Driscoll then placed the hand in a wall safe directly behind the Doctor, Sarah and Watson, with a whacking great yellow-and-black radiation sign on its door... but it's only *now* that the Doctor, Sarah and Watson realise that a safe with a whacking great yellow-and-black radiation sign on the door might contain irradiated material? *Duh!*

Driscoll knocks out Elgin, and opens the safe; the hand grasps his hand.

■ Part One of Baker and Martin's six-part storyline had ended with Mountford going to check on the hand he'd placed in a safe – which came to life and grabbed at him...

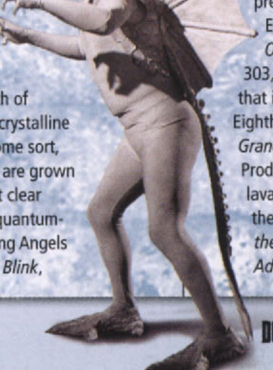
Driscoll is making his exit when the Doctor arrives. Armed guards pursue Driscoll through the Complex... but are repelled by the ring.

■ Again – making more slaves for Eldrad, surely? ►

STONE KILLERS!

Silicon-based lifeforms such as Eldrad's Kastrians are "very rare," the Doctor tells Sarah in *The Hand of Fear* Part Four – and it'd be "something of a coincidence" for two to be found in the same galaxy. In fact, he's only a handful of adventures away from meeting the blood-drinking Ogri of Ogros featured in *The Stones of Blood* (1978) – in which it's revealed that the removal of silicon-based lifeforms from their home planet contravenes Article 7954 of the Galactic Charter.

Other examples (although the fact of their silicon basis hasn't necessarily been set in stone) include Bok, the gargoyle animated by Azal in *The Dæmons* (1971); plus, arguably, the Krotons (from *The Krotons*, 1968/9) and/or the Krargs (from the unfinished *Shada*, part-recorded in 1979) – both of which have a crystalline structure of some sort, both of which are grown in vats. It's not clear whether the 'quantum-locked' Weeping Angels (introduced in *Blink*, 2007) are strictly silicon-based – but certainly they have the ability to turn to stone. They share one particular trait with the Kastrians, however: both species regenerate themselves by feeding on energy sources, including radiation.



Silicon-based creatures in spin-off media include: the predatory Mobox, from the Eighth Doctor comic strip *Ophidius* (**DWM**s 300-303, 2001); the living statue that is the Guardian, from the Eighth Doctor audio drama *Grand Theft Cosmos* (Big Finish Productions, 2008); and the lava-stealing Chalderans, from the Tenth Doctor strip *Under the Volcano* (*Doctor Who Adventures* 3, 2006).

WHERE ELSE HAVE I SEEN...?

ROY BOYD
(1938-)
Driscoll

TV appearances include *The Saint: The Fiction Makers* (1968) as McCord; *Counterstrike: Backlash* (1969) as Johnson; *The New Avengers: Target!* (1976) as Fred Bradshaw; *Space: 1999: The Immunity Syndrome* (1977) as Joe Lustig; *Survivors: The Last Laugh* (1977) as Tilley; *Pennies From Heaven: Says My Heart* (1978) as Horace; *Blake's 7: Warlord* (1981) as Zukan; *Hammer House of Mystery and Suspense: Czech Mate* (1985) as Stefan Jiracek; *Chocky's Challenge* (1986) as Professor Fraycott; *Knights of God* (1987) as Fenn; *The Silver Chair* (1990) as Lord Drinian. **Film appearances include** *The Wicker Man* (1973) as Broome; *The Omen* (1976) as Reporter.

GLYN HOUSTON
(1926-)
Professor Watson

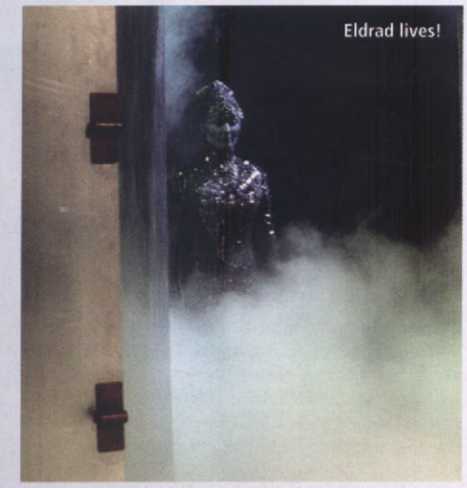
***Doctor Who* appearances include** *The Awakening* (1984) as Colonel Ben Wolsey. **TV appearances include** *Danger Man: The Man on the Beach* (1965) as Wykes; *The Wednesday Play: Where the Buffalo Roam* (1966) as Mr Jenkins; *The Saint: The House on Dragon's Rock* (1968) as Dylan Williams; *Doomwatch: Public Enemy* (1971) as Gerald Marlowe; *Beasts: The Dummy* (1976) as Sidney Stewart; *Inspector Morse: Last Seen Wearing* (1988) as George Craven. **Film appearances include** *Invasion* (1965) as Police Sergeant Draycott.

JUDITH PARIS
Eldrad

Film appearances include *The Devils* (1971) as Sister Judith; *The Rainbow* (1989) as Miss Harby; *The Phantom of the Opera* (2004) as Carlotta's Seamstress.

REX ROBINSON (1926-)
Dr Carter

***Doctor Who* appearances include** *The Three Doctors* (1972-3) as Dr Tyler; *The Monster of Peladon* (1974) as Gebek.



Eldrad lives!

◄ **The Doctor and Sarah follow Driscoll as he makes for the core. Back in the Control Centre, Watson orders a second emergency evacuation. Seeing Driscoll carrying the hand into the reactor core, the Doctor orders Sarah to get down.**

■ As scripted, the episode ended with the Doctor watching 'appalled and powerless' as Driscoll carries the hand into the 'glowing cauldron' of the core.

■ In Baker and Martin's original, six-part storyline, it was the possessed Mountford who carried the Omegan's hand to the nuclear pile at the end of Part Two – at which point the hand strangled him for his troubles.

Computer consoles in the Control Centre explode, and Watson is hurled to the floor.

PART THREE
FIRST BROADCAST: 16 OCTOBER 1976

Alive after all, Watson picks himself up and rushes out.

■ Watson appears rather more alive at the end of the (partly re-recorded) cliffhanger reprise than he did at the end of Part Two!

The Doctor and Sarah have also survived; closing the door to the core, the Doctor explains that a sort of "un-explosion" occurred...

■ Tom Baker draws his hands together when he refers to the explosion going 'outwards', then pulls them out wide to indicate 'inwards'. Genius or madness? You decide!

"... instead of energy being created from matter, matter is being created from energy. Eldrad is rebuilding himself..."

Watson goes to call in the armed forces...

■ The Control Centre seems remarkably close to the Fission Room – if the time it takes Watson to get there, organise a missile strike on a nuclear power station and return is any guide! When Eldrad pursues Watson to the Control Centre later in the episode, it seems to be little more than a corridor's distance away; if it's *really* that near the nuclear pile, oughtn't Watson and the Control Centre technicians have been wearing protective suits?

... and returns to inform the Doctor and Sarah that they have ten minutes: "Air Command have ordered a tactical nuclear strike to take this place out."

■ Using only his verbal testimony, and with the immediate threat to the Complex having passed, Watson has persuaded the authorities to launch a pre-emptive strike against a nuclear power station in mainland Britain. *How?!?*

■ In Dicks' novelisation, Watson tells the Doctor that, since the Complex is in a 'fairly isolated area', Air Command will be able to use a new stand-off missile – 'with limited fall out'. Good old Terrance...!

■ Watson refers to the fact that the Complex is "on an isolated part of the coast" – exactly like Nuton, in *The Claws of Axos*. (Note also the Doctor's assertion, back in Part One, that the TARDIS had landed on the south coast; Nuton had been situated on a south-easterly shoreline.)

■ The Doctor describes Eldrad as having been "shipwrecked on a strange planet" – despite his having (seemingly) dismissed his own 'crashed spaceship' theory to Abbott, way back in Part One!

Something begins to burn its way through the heavy core door...

■ Here, the practical door was replaced by a polystyrene prop, dissolved by a solvent – and they might have got away with it, if its poster-painted false wheel had been slightly less obvious!

Watson leads the Doctor and Sarah out of the Complex, where a Land Rover is waiting. A short way down the road, they watch as two strike planes approach the Complex. Missiles are fired...

■ Watson tells Sarah to hold her nose and open her mouth, to prevent her eardrums being perforated by the blast. 'It's what thieves do when they blow safes' – or so Bob Baker says on the *Hand of Fear* DVD commentary.

■ In Dicks' novelisation, having taken cover behind Watson's Jaguar saloon (as Baker and Martin had intended the Director to drive), Sarah jokes blackly: '"Shouldn't we whitewash the car windows or something?"'

■ Baker and Martin proposed that stock footage of Panavia MRCAs (*ie*, RAF Tornados) should feature here – or, failing that, (Blackburn) Buccaneers. In the event, 5' of Harrier footage was augmented by shots of two Buccaneers on a bombing run taken from a July 1976 edition of *Tomorrow's World*.

■ Reviewing the scripts, the CEGB required assurance that the BBC wasn't actually intending to fly fighter aircraft over the Oldbury station!

... but nothing happens. The Doctor suggests they try diplomacy instead...

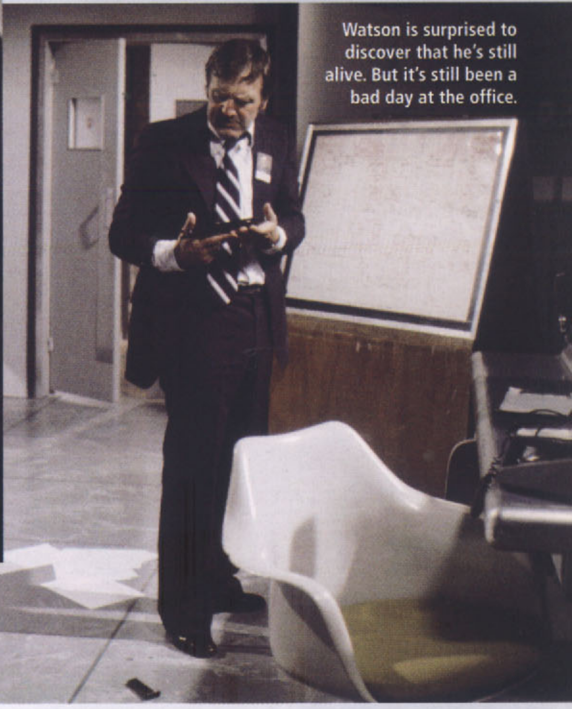
A diamond-encrusted humanoid (Judith Paris) walks out of the Fission Room, and is surprised to see it has female characteristics: "Strange form or not, Eldrad lives, and shall again rule Kastria!"

■ Baker and Martin's stage directions described Eldrad as 'a humanoid of dazzling white radiance', her 'crystalline body glowing... and beautiful'.

■ Actors considered for the role of Eldrad included Annette Andre (who'd played Jeannie Hopkirk

Eldrad comes to te
with her new fo

Eldrad gives Watson the evil eye!



Watson is surprised to discover that he's still alive. But it's still been a bad day at the office.

'In *Let's Kill Hitler*, the Doctor will claim that the TARDIS' interior "temporal grace" – introduced in *The Hand of Fear* – is just "a clever lie!"'

in the original *Randall and Hopkirk (Deceased)*), Alexandra Bastedo (formerly one of *The Champions*), Rula Lenska (who'd recently starred in the first series of *Rock Follies*, and would later play Styles in *Resurrection of the Daleks*, (1984)), Pamela Moiseiwitsch (who featured in two episodes of Nigel Kneale's *Beasts* around the time of *The Hand of Fear*'s transmission) and Jenny Twigge.

Sarah follows the Doctor to the Fission Room – where they encounter Eldrad, who absorbed the exploding missiles' energy to complete her regeneration. While Watson fetches a revolver from the Control Centre, Eldrad learns that the Doctor is a Time Lord. She claims that she built spatial barriers to save her home planet of Kastria from the solar winds – but that these were destroyed when two warring planets made Kastria their battleground. The Doctor promises to take Eldrad back… to the present time. As they exit the Fission Room, the waiting Watson fires six bullets into Eldrad, to no effect. Eldrad pursues Watson to the Control Centre – where the Doctor persuades her not to kill him.

The Doctor, Sarah and Eldrad leave. Miss Jackson returns to the befuddled Watson, who wonders how he's going to account for everything that's happened…

■ In one continuous scene, Miss Jackson enters the Control Centre 29 seconds after Sarah left it. "I saw the Doctor in your car," Miss Jackson tells the Professor. "He nearly ran me over." So: in less than half a minute, the Doctor has exited the building, found Watson's car, hotwired (or sonic-screwdrivered) it, bundled Sarah and Eldrad inside, accelerated fast enough to nearly run Miss Jackson over… and *still* left Miss Jackson enough time to dash to the Control Centre. That's good going!

■ A longer version of this scene was recorded, but cut for time: here, Watson frets that it'll take him 'about 20 years' to answer the '400 million questions' he faces. (This extended scene features in the Dicks adaptation, in which Watson exclaims: "'If I tell them the truth, they'll put me in a padded cell!'")

The Doctor and Sarah lead Eldrad back to the TARDIS…

■ … in the longest of long shots, since the Eldrad costume wasn't ready for the location shoot – which Judith Paris wasn't at, either! (It's not known who doubled for her.)

■ In the Target telling, Tom Abbott sees the Doctor, Sarah and 'a tall woman in some kind of fancy get-up' enter the TARDIS, which has since been moved to 'just behind the work hut' – and looks up 'in astonishment' a few minutes later, to see the TARDIS gone.

… where the Doctor stops Eldrad from using her psychic process on him again: "Your weapons won't work in here. We're in a state of temporal grace…"

■ In *Let's Kill Hitler* (2011), the Eleventh Doctor will claim that the TARDIS' interior 'temporal grace' – mentioned for the first time here – is nothing more than a "clever lie."

The Doctor asks Eldrad to help with setting the co-ordinates for Kastria…

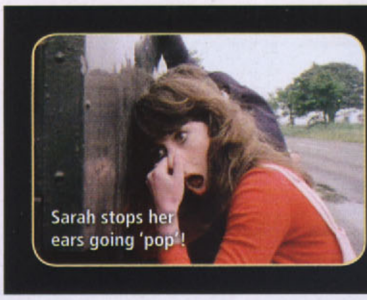
■ Presented with a script that gave the "expansion factor" as '370 DK 422 K2236 21 22 11 222 111 *etc*', Tom Baker substituted an alternative sequence of numbers, one he'd doubtless find much easier to recall from memory – and so the Doctor instructs Eldrad to punch up "743 8000" (the then number for the TV Centre switchboard), "WHI 1212" (the then number for Scotland Yard), "727 2911 [E 8] EX [extension] 411" (the then number for the *Doctor Who* production office), concluding with "1309 11 5 – and then see what happens!" (A crossed line, probably.)

The TARDIS dematerialises from Earth… and soon lands outside Kastria's Outer Dome Six, where a hurricane has been blowing for 150 million years.

■ Why do the Doctor and Sarah follow Eldrad out of the TARDIS? The Doctor has kept his promise, after all. The reason was given in dialogue trimmed for timing reasons from the end of the TARDIS sequence: "I'm a Time Lord," the Doctor reminded Eldrad – and since "the Time Lord's duty is to prevent alien aggression," it's his duty to accompany Eldrad until he's sure the aliens who made war on Kastria no longer threaten her. "Besides which," he added, "I'm curious…"

■ Here, the story diverges entirely from Baker and Martin's six-part *Hand of Fear*. In the original storyline, rather than heading off to the restored hand's point of origin (the black hole of Omega 4.6, apparently), the 'hawk' Omegan went to confront his 'dove' rival at his base in a zoo – where the latter, with shades of HG Wells' Dr Moreau, has been busy conducting his experiments in 'uprating zoospheric consciousness to redirect mankind along a new evolutionary pathway', creating animalised human 'Trogs' (a name later recycled by Baker and Martin for their *Underworld*). Human/animal experiments in a zoo setting featured heavily in the six-part scripts, too – but by that stage, the idea of two Omegans fighting over the fate of the Earth had, it seems, been dropped.

Inside the Dome, Eldrad insists that survivors of the catastrophe will be "leading miserable existences in the thermal caves deep underground" – and restores power to the Dome. But as Eldrad makes to go underground, a trap is sprung; she cries out, a tube of some sort embedded in her chest… ►



Sarah stops her ears going 'pop'!

The power of Eldrad…

… is focused on the Doctor!

Sarah 'welcomes' Eldrad aboard the TARDIS.

Part of the beautiful set of the underground city on Kastria.

PART FOUR

FIRST BROADCAST: 23 OCTOBER 1976

Eldrad pulls the tube from her chest; it contains an acid she herself "designed to neutralise the molecular bond." There's no antidote: Eldrad asks the Doctor to help her reach the Regenerator Chamber on Level 3-0-6, before her "crystal matrix" shatters.

■ Oddly, Judith Paris pronounces 'matrix', 'matt-tricks'.

Elsewhere, a figure sits before a computer that detects the Doctor, Sarah and Eldrad's descent by lift.

At Level 3-0-6, Eldrad points the Doctor and Sarah forward. Moving on, Sarah walks into a cloud of blue gas – a trap effective against silicon-based life only, says Eldrad.

■ In Baker and Martin's rehearsal script, Sarah instead fell victim to another of the 'freezer tubes', after opening a door marked with hieroglyphics: 'There is the pow of a freezer tube and Sarah falls back with a cry, the tube projecting from her thorax.' The Doctor runs up – but, seeing that the 'green fluid' isn't draining from the tube', tells her to get up: 'You're all right.' Eldrad indicates the traps are only effective against silicon-based life, whereupon the Doctor 'wrenches the tube free', causing Sarah to give 'a yelp of pain' and bemoan his lack of sympathy: 'It's nothing to smirk about. I thought – I was dying.'

'Script editor Robert Holmes devised a low-key departure for Sarah. The final scene was significantly reworked by Baker and Sladen.'

They proceed across fallen rocks and sand, the remains of many Kastrians.

■ Dicks' novelisation gives us the Kastrian tunnels in widescreen, as streets in an underground city: 'Broad avenues intersected the one they were travelling and doors and gates on either side gave on to the gloomy shadowed interiors of massive rooms and open squares...'

Sarah points out that if the aliens who invaded the planet set the two booby-traps, then they must have been silicon-based, too. "Yes, yes – and they're very rare," muses the Doctor. They arrive at the edge of an abyss – which they cross by means of a fallen column.

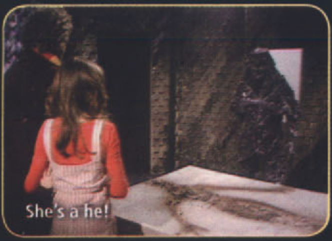
■ The overhead view shows that the column is inlaid with an eminently walkable plank – which makes one wonder if Visual Effects didn't realise just how Lennie Mayne had planned out his shots!

■ Trimmed in editing, the uncut abyss scene had the Doctor employ a subterfuge to persuade nervous Sarah to cross his 'bridge'. The Target telling retains this, with the Doctor crying out, '"Sarah! Sarah, help!"' – whereupon Sarah traverses the beam without thinking.

The Doctor uses Eldrad's ring to open the door into the Regenerator Chamber – and discharges another trap with a magician's extending stick. Inside, the Doctor places Eldrad's body on a stone slab. The crystal in the ring, he realises, carries Eldrad's genetic code, enabling her reconstitution. Cracks appear in Eldrad's torso as the Doctor wonders how to work the Regenerator. Elsewhere, the Computer identifies Eldrad – but reports insufficient power to ensure her obliteration: "Regeneration will occur."

■ Here, it's suggested that a simple power failure prevents Eldrad from falling victim to yet another trap – but the regenerated Eldrad will later tell us that he was saved because the Regenerator itself was programmed to recognise his cell pattern: "It is incapable of destroying me..." So which was it?

An upper slab descends, crushing Eldrad's female body to dust... whereupon a Kastrian Eldrad (Stephen Thorne) emerges from a side chamber



She's a he!

"Don't forget me."

"Till we meet again, Sarah."

Sarah – *not* in Hillview Road!

The two faces of Eldrad – a slightly grumpy female...

... and a *very* grumpy male!

– now in his "true form," since the hand had modelled itself on the first human it came into contact with: Sarah.

■ Stephen Thorne makes his fourth and final appearance in the series, after giving his Azal in *The Dæmons* (1971), his Omega in *The Three Doctors* (1972-3) and his First Ogron in *Frontier in Space* (1973). His casting does tend to underline the surface similarities between Eldrad and Omega, another Baker and Martin creation: both are power engineers (of wind barriers in Eldrad's case; of black holes in Omega's), both were long thought dead... and both are now desperate to revenge themselves.

The image of Rokon appears on a wall screen, revealing that it was Eldrad who destroyed the barriers, not alien invaders; Eldrad had sought to depose Rokon, who had no appetite for conquest. In the nearby Control Room, Eldrad finds that the seated Rokon, too, is dust: they'd seen only a recording, concludes the Doctor.

According to Eldrad, the Kastrians can be regenerated from their race bank – but Eldrad finds it empty.

■ The race bank was realised by means of a glass shot.

■ Baker and Martin would make another race bank – the Minyans' – central to their next-but-one broadcast script, *Underworld*.

The Rokon recording reveals that, fearing Eldrad's return, the Kastrians chose to destroy the race bank: "Hail, Eldrad, King of nothing!"

■ As Eldrad circles Rokon's vacant throne, roaring "I created this world!", a studio camera can be glimpsed beside Sarah – waiting to pick up the next shot.

Instead, decides Eldrad, he will rule over Earth – and demands the Doctor take him back. The Doctor distracts Eldrad by throwing his ring into the race bank. The Doctor and Sarah rush away, laying the Doctor's scarf as a tripwire at the edge of the abyss. Eldrad rushes forward – and falls. The Doctor throws Eldrad's ring in after him – having actually used his magician's stick to distract Eldrad earlier.

Later, as he dematerialises the TARDIS, the Doctor concedes that Eldrad may not be dead. The Kastrian cold has affected the ship's thermo-couplings; the Doctor disappears beneath the TARDIS console to effect repairs, ignoring Sarah as she bemoans her lot.

■ In Douglas Camfield's *The Lost Legion*, the *Beau Geste* pastiche originally intended to mark Sarah's last appearance, a desert fortress became the site of a battle between two alien castes, the Skarkel and the Khoorians. The story was to have concluded with Sarah being shot by the last, mortally-wounded alien, and dying in the Doctor's arms. But *The Lost Legion* ended up being written off – and Sladen had other ideas. 'In fact,' she told **DWM** in 1984, 'they asked me how [Sarah] should go out, and I said, "Make it quiet – not over-dramatic." I didn't want [Sarah] to die or anything like that.'

■ Accordingly, script editor Robert Holmes devised a lower-key departure for Sarah – ejecting her from the TARDIS ahead of Holmes' subsequent return-to-Gallifrey story, *The Deadly Assassin* (1976). It's unclear exactly who authored the 12 May 1976 pass at Sarah's exit (either Baker and Martin, or Holmes himself) – but it differed very substantially from the broadcast version, having been significantly reworked by actors Baker and Sladen themselves. Originally, the sequence opened with the Doctor's assertion that the coldest planet in the galaxy isn't Kastria, but Berberus ('entire surface is covered in power stations... They run a lot of electric fires'). Musing on the cheapness of the Berberus power supply, he then breaks into song ('Our kilowatts are cheap today, cheaper than yesterday...') and 'does a few steps of the Highland Fling' around the control console: 'Not bad for seven hundred and fifty, eh?' 'Seven hundred and forty eight, you said last time,' Sarah reminds him.

Infuriated, Sarah declares her intention to pack her goodies and go home – and exits the Secondary Control Room. Whereupon the Doctor receives a telepathic summons from Gallifrey; unable to take Sarah with him, he resets the co-ordinates for South Croydon.

■ In the 12 May version, the Doctor's attempt to account for his inconsistent age ('it varies, you see, according to which sector of the time continuum –') is cut short by a sound that only he can hear ('like the wailing call of the muezzin, punctuated by a gigantic gong'). Immediately, he begins resetting the controls, telling Sarah only that he's 'been summoned to a place... I can't take you with me Sarah. Humans aren't allowed.' 'Something to do with the Timelords [sic]?' wonders his companion – but the Doctor won't be drawn, glancing around surreptitiously before telling her he's 'forbidden to say. Regulations'.

When Sarah re-enters with her various 'goodies', he tells her she's got to go.

■ Sarah's yellow raincoat we recognise from *The Ark in Space* and *The Sontaran Experiment* (both 1975); meanwhile, the *Eighth Doctor Adventures* novel *Interference* (BBC Books, 1999) has it that the Doctor bought Sarah her owl toy at a Brighton market in 1948.

The TARDIS materialises in a suburban cul-de-sac:

■ Filmed on the afternoon of Friday 18 June 1976 at Stokefield Close, Thornbury, Gloucestershire.

Hillview Road, South Croydon, according to the Doctor; Sarah's home. "Don't forget me," says Sarah; "Oh, Sarah. Don't you forget me," replies the Doctor.

■ 'Funny...' remarks Sarah, 'looking round wistfully' in the 12 May version. 'I always knew it would end one day but...' 'I understand,' says the Doctor, gently. 'Won't you ever come back?' she asks. Shrugging, he says, 'You know me, Sarah. Always popping up.' By now, the TARDIS has landed, and shows a 'London street scene'. The Doctor pulls a 'bulky package' from his pockets ('little present for you') that Sarah unwraps to disclose 'a large white furry object' – 'a lucky squirk's foot', according to the Doctor. 'You keep it,' she tells him. 'With all the scrapes you get into, you need all the luck that's going.' 'It's been fun, hasn't it?' he asks, as she starts to open the TARDIS door. 'Yes... Yes, Doctor, it's been fun,' she smiles – and makes her exit.

■ This wasn't the end of the road for Sarah and the Doctor – who would, of course, meet again on screen in *The Five Doctors* (1983), *Dimensions in Time* (1993) (possibly), *School Reunion* (2006), *The Stolen Earth/Journey's End* (2008), the *Sarah Jane Adventures* story *The Wedding of Sarah Jane Smith* (2009), *The End of Time* (2009/10), then once more in *The Sarah Jane Adventures: Death of the Doctor* (2010). They enjoyed several other encounters in spin-off media, too: in the Seventh Doctor comic strips *Train Flight* (**DWM** 159-161, 1990) and *Ground Zero* (**DWM** 238-242, 1996); in the Seventh Doctor novel *Bullet Time* (BBC Books, 2001); and in the two-part Eighth Doctor novel *Interference* (BBC Books, 1999).

Sarah exits the TARDIS, which dematerialises; looking around, she realises that she's not in Hillview Road – nor even South Croydon.

■ It's actually Aberdeen, according to *School Reunion*.

■ The TARDIS having taken off, the 12 May version left Sarah 'standing looking at an empty street corner', saying simply: 'Cheerio, Doctor...' She then turns and walks away: 'We pan with her until she is swallowed into the traffic.'

"Hey, you," she tells a sunbathing labrador. "He blew it!"

■ The dog belonged to the Maynes.

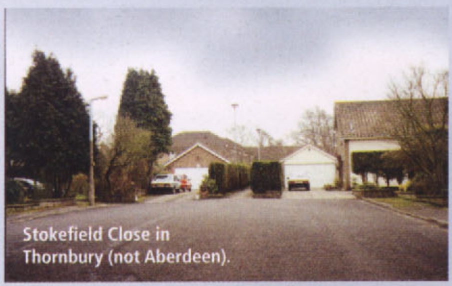
She begins to walk away...

■ ... whistling the tune to *Daddy Wouldn't Buy Me a Bow-wow* (1892), written by Joseph Tabrar for the music-hall artiste Vesta Victoria – who, holding a kitten, sang the chorus: 'Daddy wouldn't buy me a bow-wow! (Bow-wow!)/ Daddy wouldn't buy me a bow-wow! (Bow-wow!)/I've got a little cat/And I'm very fond of that/But I'd rather have a bow-wow/ Wow-wow-wow-wow...' (In fact, Sladen's miming to Lennie Mayne's whistle.)

■ The choice of tune proved unintentionally prophetic – since the Doctor later makes her a present of a (robot) dog: K9 Mark III, in the one-off special *K9 and Company: A Girl's Best Friend* (1981).

■ The Doctor and Sarah will remember their parting promise to one another: "Oh, Doctor – you didn't forget," Sarah says to herself in *K9 and Company*, unveiling K9 Mark III. Then, in *The Wedding of Sarah Jane Smith*, Sarah tells the Tenth Doctor, "Until we meet again..."; "Don't forget me," he replies.

... then glances skywards. DWM



Stokefield Close in Thornbury (not Aberdeen).

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CAT NO BBCDVD 1833
AVAILABILITY Out now

VHS
COMPANY BBC Video
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CAT NO BBCV 5789
AVAILABILITY Deleted

NOVEL
COMPANY WH Allen & Co Ltd/Target Books
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BOOK NO 30
AUTHOR Terrance Dicks
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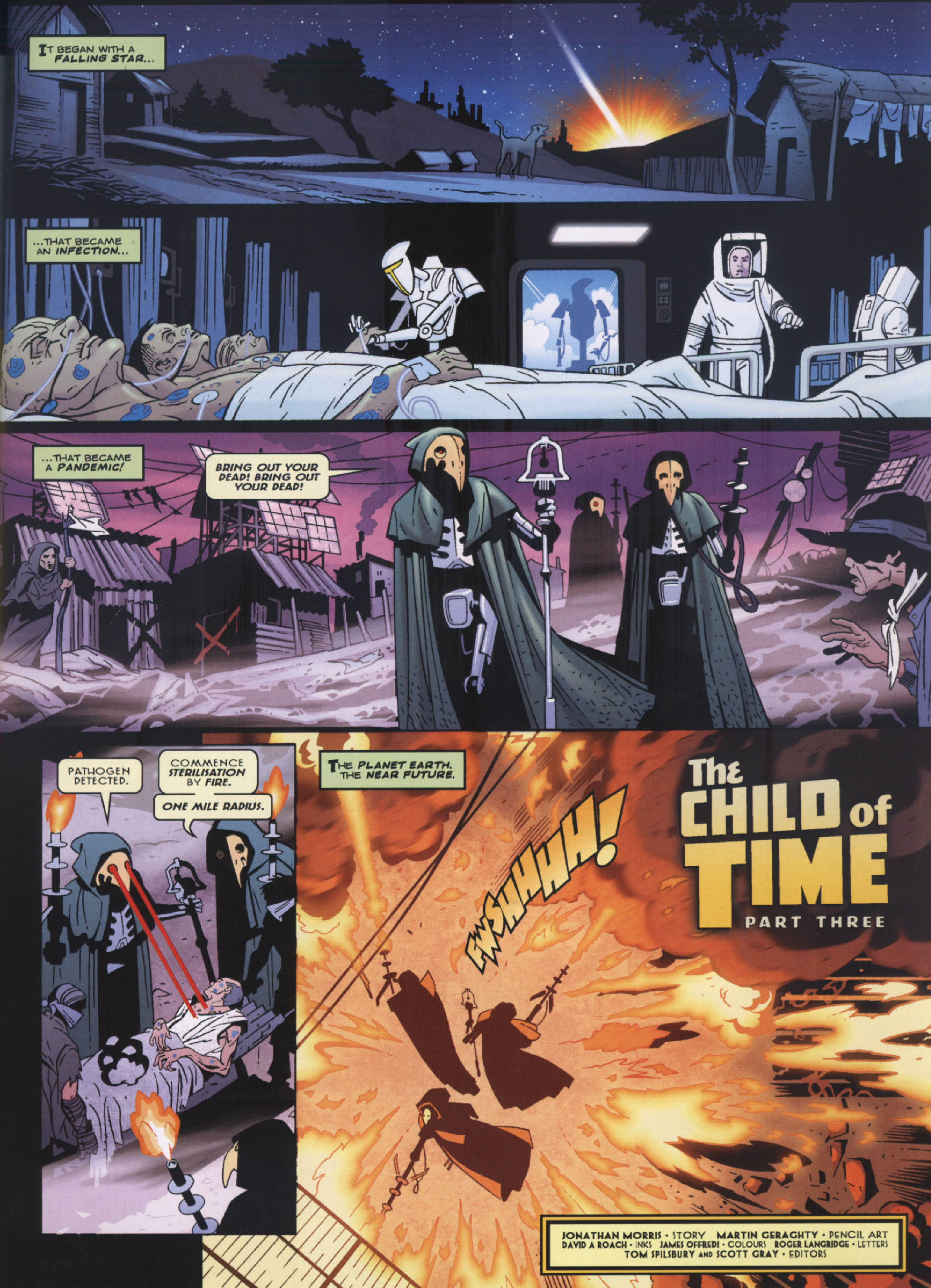
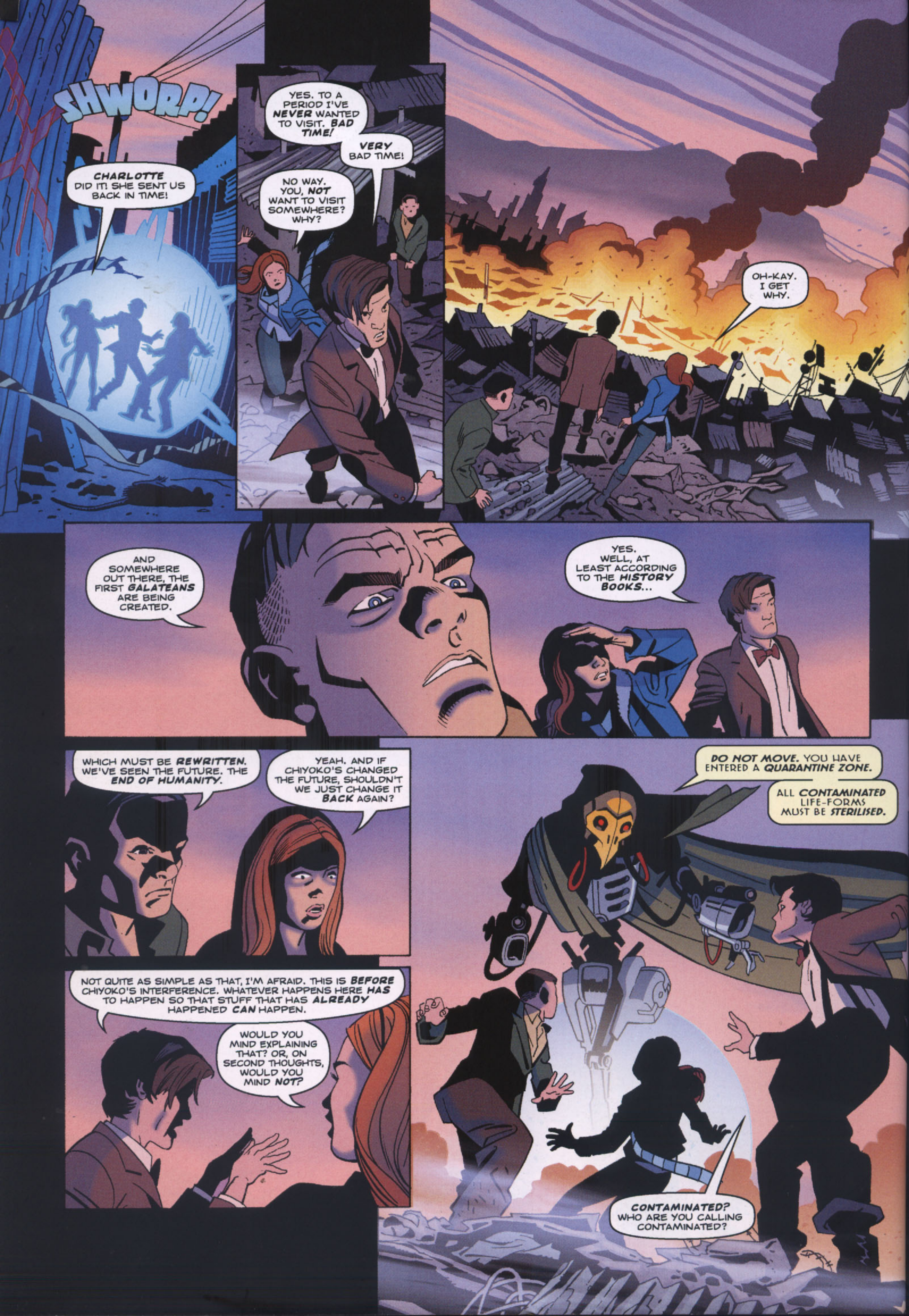
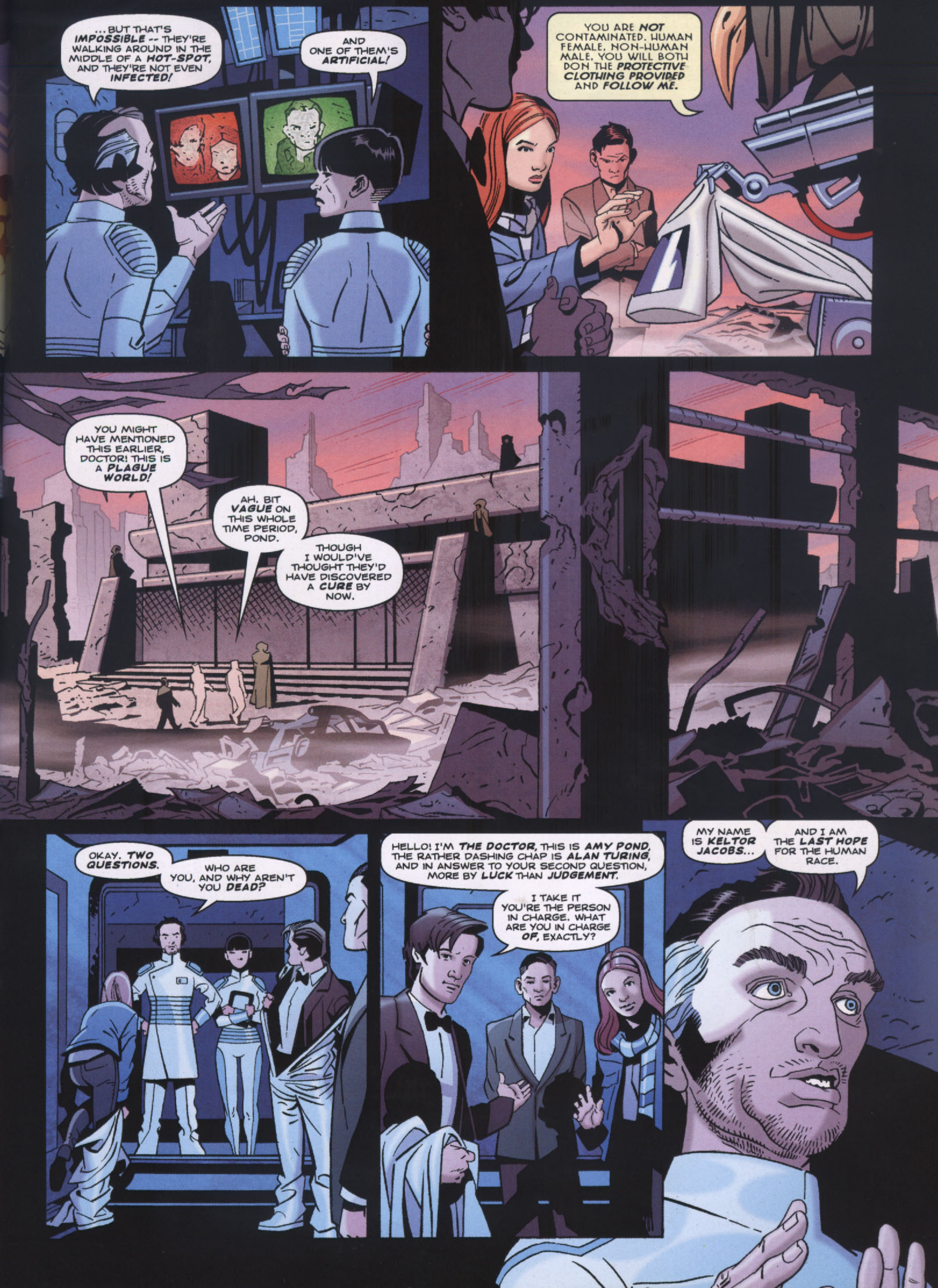

IT BEGAN WITH A FALLING STAR...
...THAT BECAME AN INFECTION...
...THAT BECAME A PANDEMIC!
BRING OUT YOUR DEAD! BRING OUT YOUR DEAD!
PATHOGEN DETECTED.
COMMENCE STERILISATION BY FIRE.
ONE MILE RADIUS.
THE PLANET EARTH. THE NEAR FUTURE.
FWSHHHH!

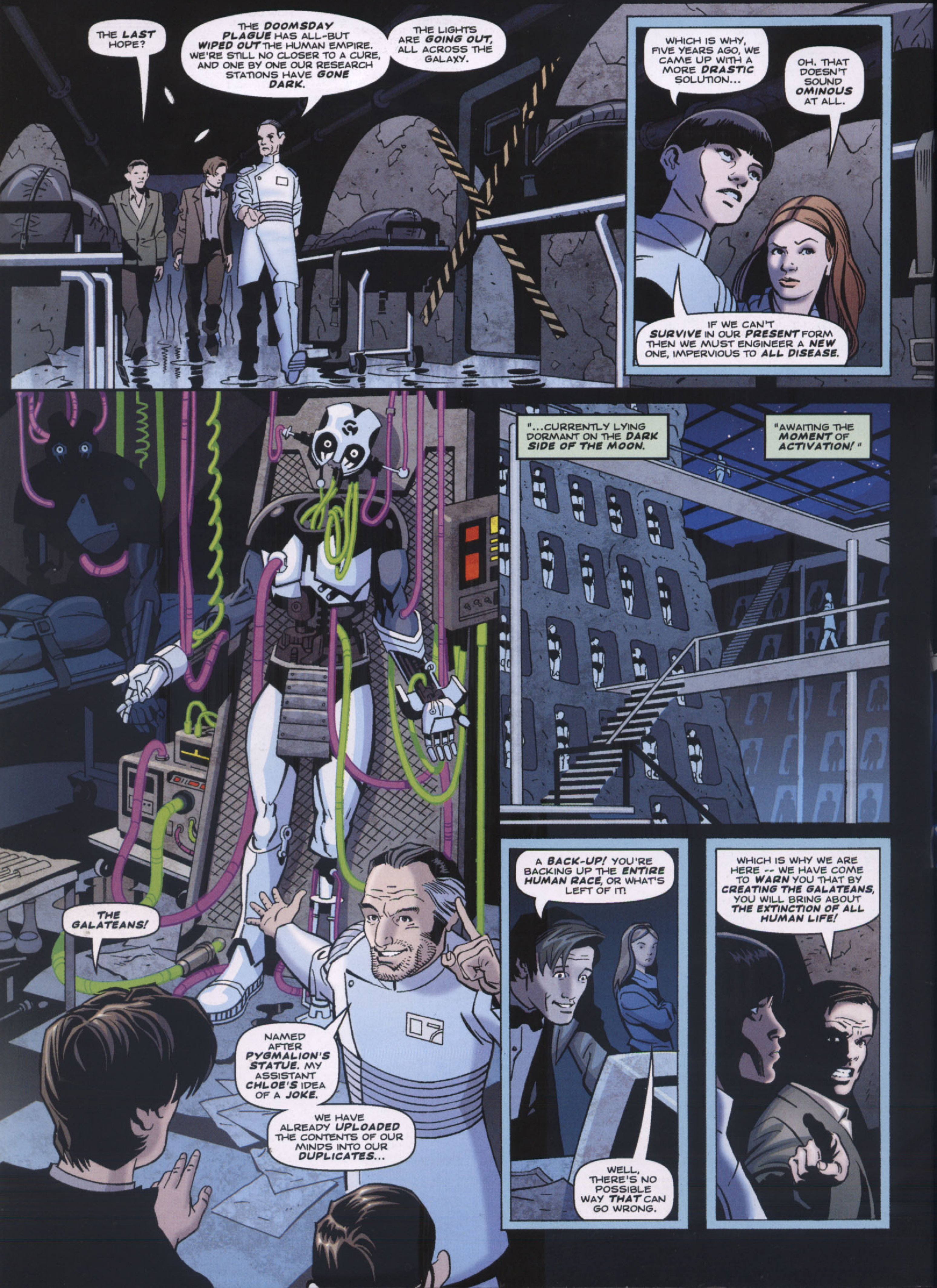
The CHILD of TIME

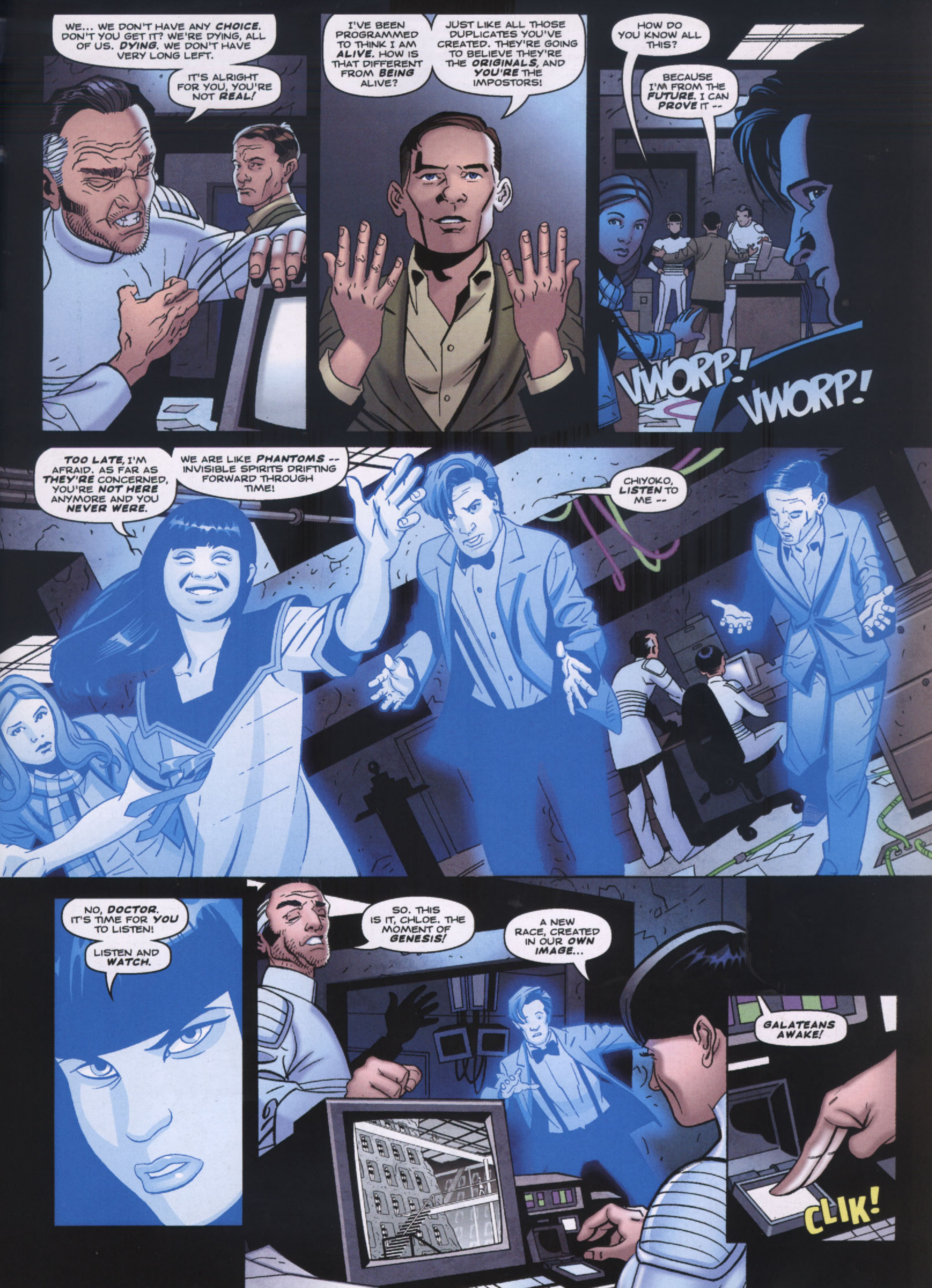
PART THREE

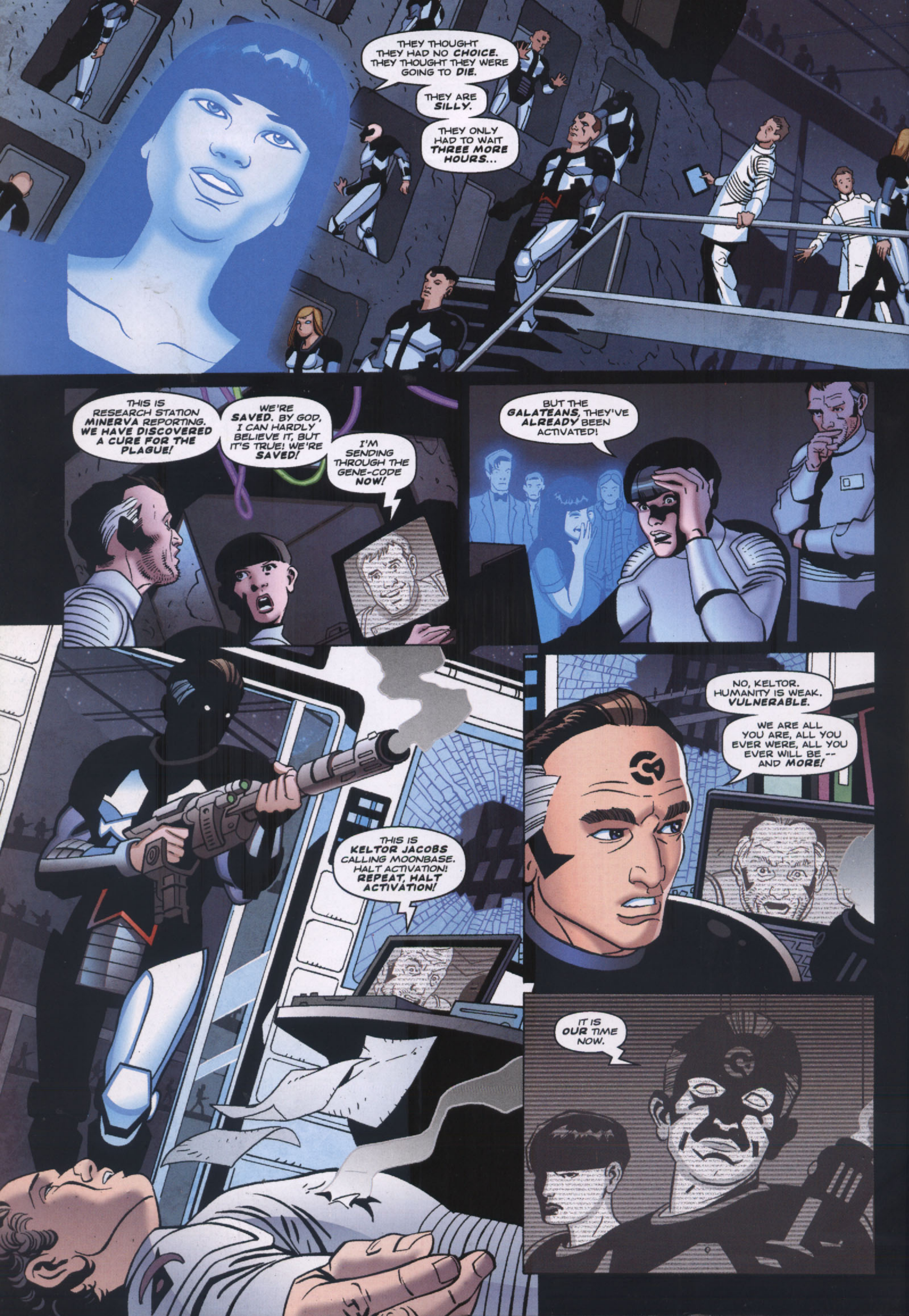
JONATHAN MORRIS • STORY MARTIN GERAGHTY • PENCIL ART
DAVID A ROACH • INKS JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERS
TOM SPILSBURY AND SCOTT GRAY • EDITORS

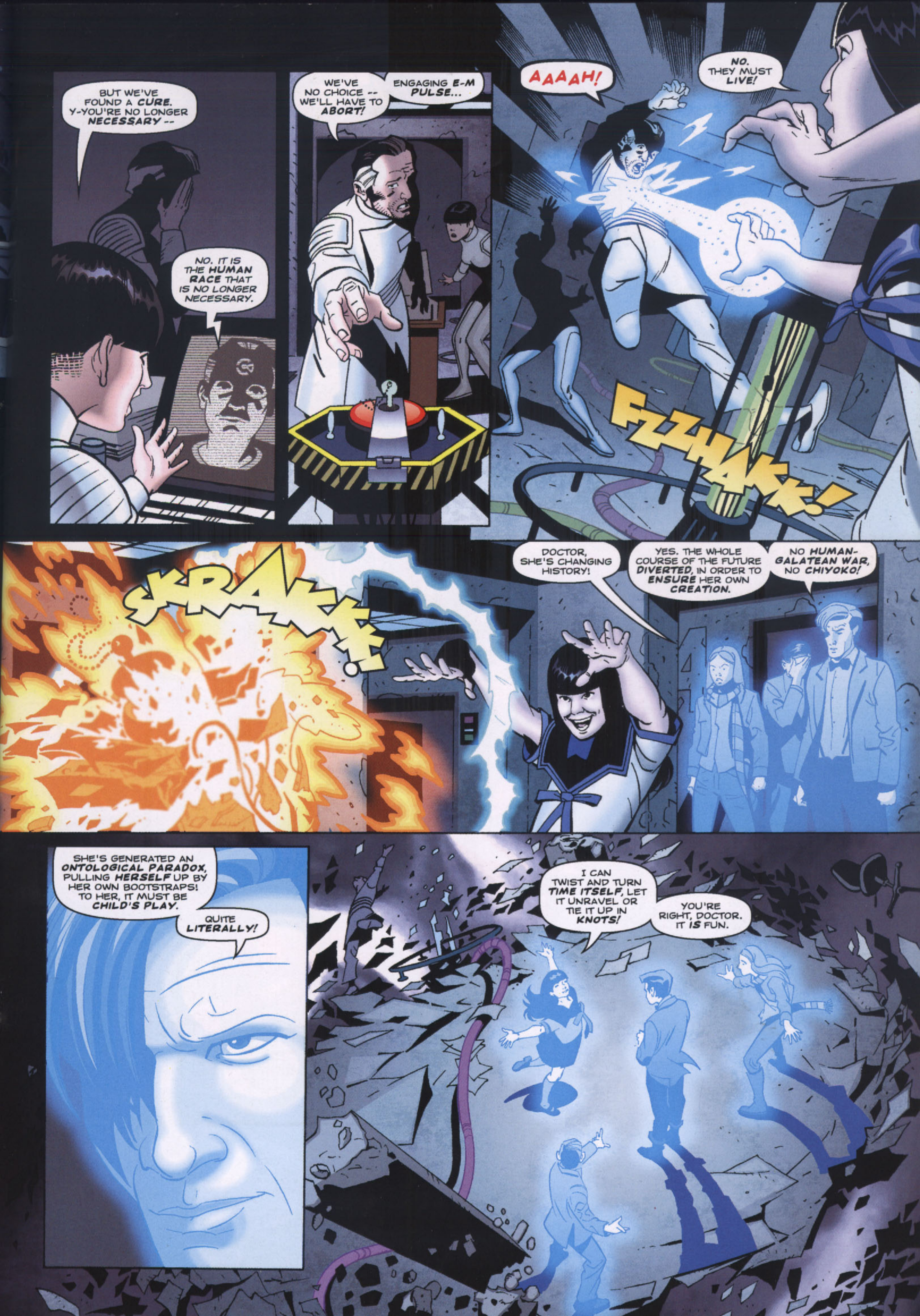

SHWORP!
CHARLOTTE DID IT! SHE SENT US BACK IN TIME!
YES. TO A PERIOD I'VE NEVER WANTED TO VISIT. BAD TIME!
VERY BAD TIME!
NO WAY. YOU, NOT WANT TO VISIT SOMEWHERE? WHY?
OH-KAY. I GET WHY.
AND SOMEWHERE OUT THERE, THE FIRST GALATEANS ARE BEING CREATED.
YES. WELL, AT LEAST ACCORDING TO THE HISTORY BOOKS...
WHICH MUST BE REWRITTEN. WE'VE SEEN THE FUTURE. THE END OF HUMANITY.
YEAH. AND IF CHIYOKO'S CHANGED THE FUTURE, SHOULDN'T WE JUST CHANGE IT BACK AGAIN?
NOT QUITE AS SIMPLE AS THAT, I'M AFRAID. THIS IS BEFORE CHIYOKO'S INTERFERENCE. WHATEVER HAPPENS HERE HAS TO HAPPEN SO THAT STUFF THAT HAS ALREADY HAPPENED CAN HAPPEN.
WOULD YOU MIND EXPLAINING THAT? OR, ON SECOND THOUGHTS, WOULD YOU MIND NOT?
DO NOT MOVE. YOU HAVE ENTERED A QUARANTINE ZONE.
ALL CONTAMINATED LIFE-FORMS MUST BE STERILISED.
CONTAMINATED? WHO ARE YOU CALLING CONTAMINATED?

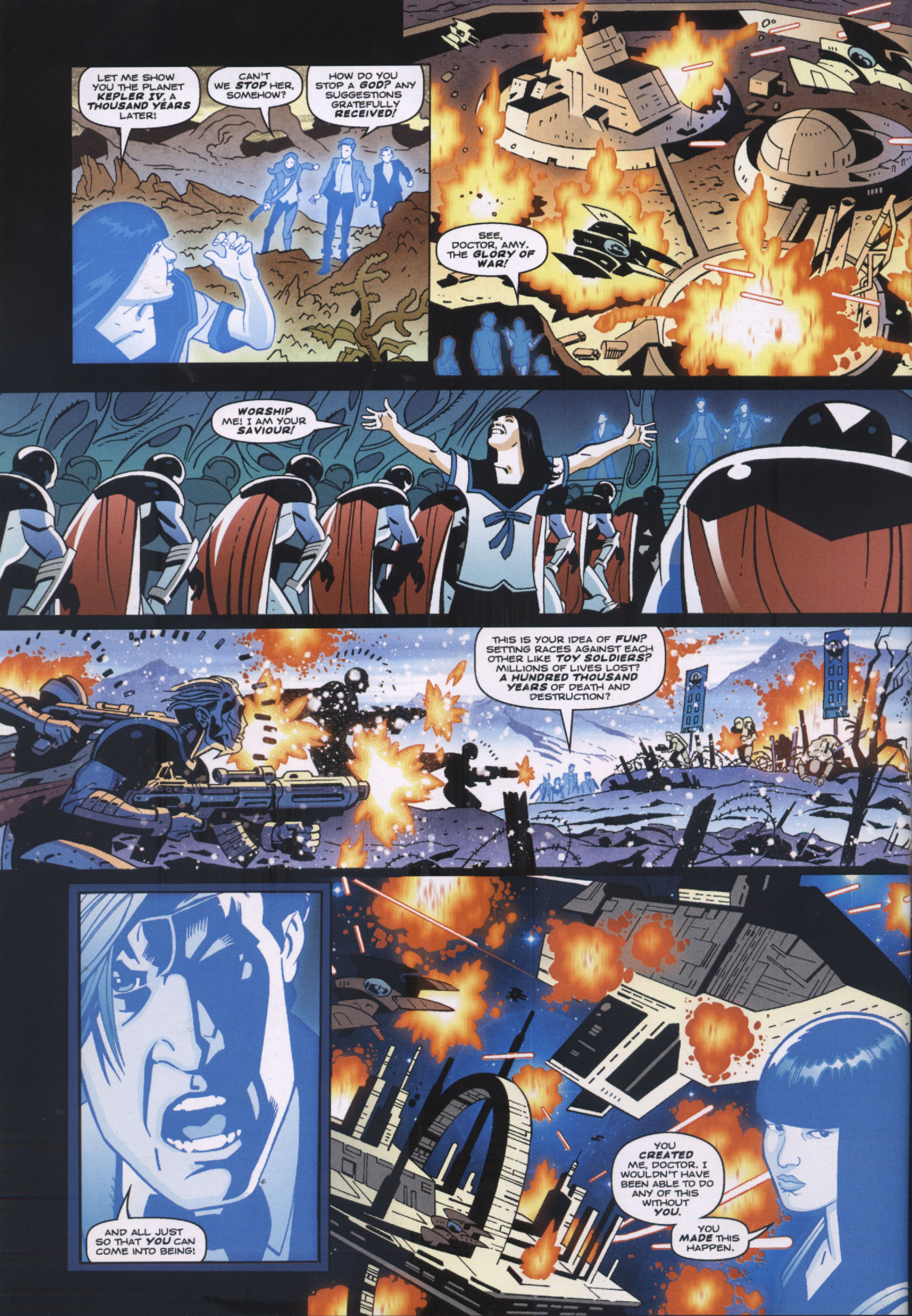

... BUT THAT'S **IMPOSSIBLE** -- THEY'RE WALKING AROUND IN THE MIDDLE OF A **HOT-SPOT**, AND THEY'RE NOT EVEN **INFECTED!**
AND ONE OF THEM'S **ARTIFICIAL!**
YOU ARE **NOT** CONTAMINATED. HUMAN FEMALE, NON-HUMAN MALE. YOU WILL BOTH DON THE **PROTECTIVE CLOTHING PROVIDED** AND **FOLLOW ME.**
YOU MIGHT HAVE MENTIONED THIS EARLIER, DOCTOR! THIS IS A **PLAGUE WORLD!**
AH. BIT **VAGUE** ON THIS WHOLE TIME PERIOD, POND.
THOUGH I WOULD'VE THOUGHT THEY'D HAVE DISCOVERED A **CURE** BY NOW.
OKAY. **TWO QUESTIONS.**
WHO ARE YOU, AND WHY AREN'T YOU **DEAD?**
HELLO! I'M **THE DOCTOR**, THIS IS **AMY POND**, THE RATHER DASHING CHAP IS **ALAN TURING**, AND IN ANSWER TO YOUR SECOND QUESTION, MORE BY **LUCK** THAN **JUDGEMENT**.
I TAKE IT YOU'RE THE PERSON IN CHARGE. WHAT ARE YOU IN CHARGE **OF**, EXACTLY?
MY NAME IS **KELTOR JACOBS**...
AND I AM THE **LAST HOPE** FOR THE HUMAN RACE.

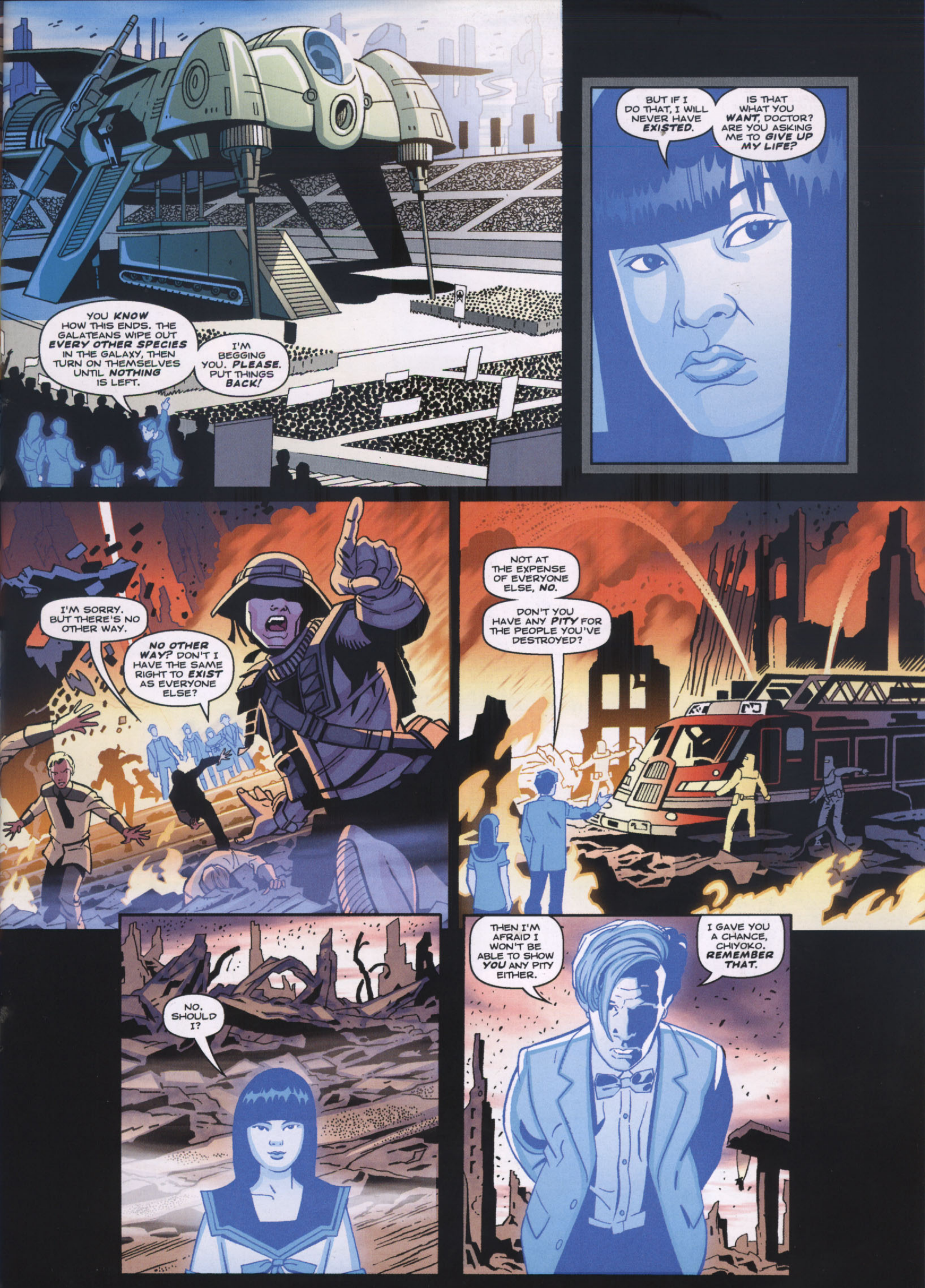

THE LAST HOPE?
THE DOOMSDAY PLAGUE HAS ALL-BUT WIPED OUT THE HUMAN EMPIRE. WE'RE STILL NO CLOSER TO A CURE, AND ONE BY ONE OUR RESEARCH STATIONS HAVE GONE DARK.
THE LIGHTS ARE GOING OUT, ALL ACROSS THE GALAXY.
WHICH IS WHY, FIVE YEARS AGO, WE CAME UP WITH A MORE DRASTIC SOLUTION...
OH. THAT DOESN'T SOUND OMINOUS AT ALL.
IF WE CAN'T SURVIVE IN OUR PRESENT FORM THEN WE MUST ENGINEER A NEW ONE, IMPERVIOUS TO ALL DISEASE.
THE GALATEANS!
NAMED AFTER PYGMALION'S STATUE. MY ASSISTANT CHLOE'S IDEA OF A JOKE.
WE HAVE ALREADY UPLOADED THE CONTENTS OF OUR MINDS INTO OUR DUPLICATES...
"...CURRENTLY LYING DORMANT ON THE DARK SIDE OF THE MOON.
"AWAITING THE MOMENT OF ACTIVATION!"
A BACK-UP! YOU'RE BACKING UP THE ENTIRE HUMAN RACE, OR WHAT'S LEFT OF IT!
WELL, THERE'S NO POSSIBLE WAY THAT CAN GO WRONG.
WHICH IS WHY WE ARE HERE -- WE HAVE COME TO WARN YOU THAT BY CREATING THE GALATEANS, YOU WILL BRING ABOUT THE EXTINCTION OF ALL HUMAN LIFE!

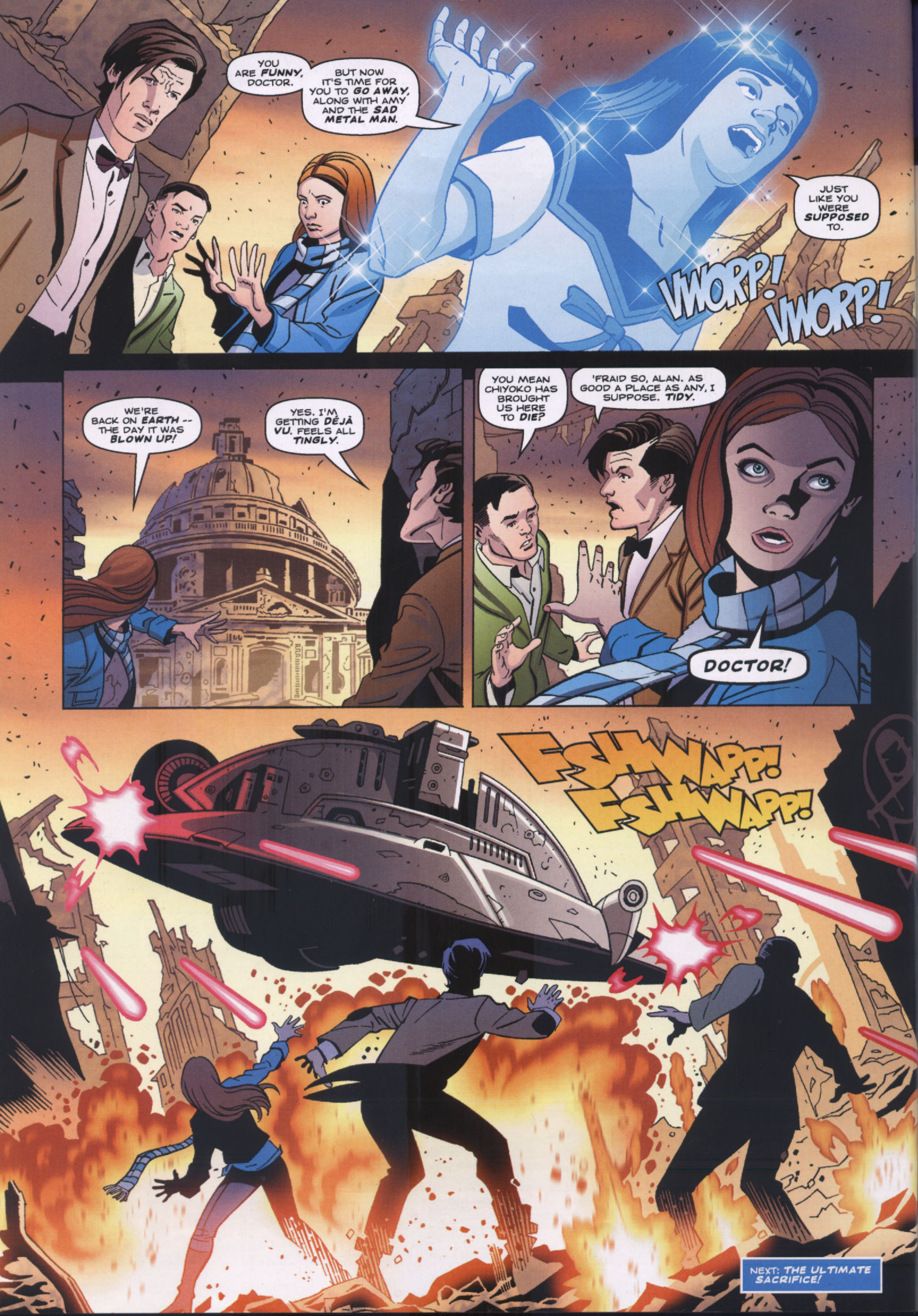

WE... WE DON'T HAVE ANY CHOICE. DON'T YOU GET IT? WE'RE DYING, ALL OF US. DYING. WE DON'T HAVE VERY LONG LEFT.
IT'S ALRIGHT FOR YOU, YOU'RE NOT REAL!
I'VE BEEN PROGRAMMED TO THINK I AM ALIVE. HOW IS THAT DIFFERENT FROM BEING ALIVE?
JUST LIKE ALL THOSE DUPLICATES YOU'VE CREATED. THEY'RE GOING TO BELIEVE THEY'RE THE ORIGINALS, AND YOU'RE THE IMPOSTORS!
HOW DO YOU KNOW ALL THIS?
BECAUSE I'M FROM THE FUTURE. I CAN PROVE IT --
VWORP! VWORP!
TOO LATE, I'M AFRAID. AS FAR AS THEY'RE CONCERNED, YOU'RE NOT HERE ANYMORE AND YOU NEVER WERE.
WE ARE LIKE PHANTOMS -- INVISIBLE SPIRITS DRIFTING FORWARD THROUGH TIME!
CHIYOKO, LISTEN TO ME --
NO, DOCTOR. IT'S TIME FOR YOU TO LISTEN!
LISTEN AND WATCH.
SO. THIS IS IT, CHLOE. THE MOMENT OF GENESIS!
A NEW RACE, CREATED IN OUR OWN IMAGE...
GALATEANS AWAKE!
CLIK!


THEY THOUGHT THEY HAD NO CHOICE. THEY THOUGHT THEY WERE GOING TO DIE.
THEY ARE SILLY.
THEY ONLY HAD TO WAIT THREE MORE HOURS...
THIS IS RESEARCH STATION MINERVA REPORTING. WE HAVE DISCOVERED A CURE FOR THE PLAGUE!
WE'RE SAVED. BY GOD, I CAN HARDLY BELIEVE IT, BUT IT'S TRUE! WE'RE SAVED!
I'M SENDING THROUGH THE GENE-CODE NOW!
BUT THE GALATEANS, THEY'VE ALREADY BEEN ACTIVATED!
THIS IS KELTOR JACOBS CALLING MOONBASE. HALT ACTIVATION! REPEAT, HALT ACTIVATION!
NO, KELTOR. HUMANITY IS WEAK. VULNERABLE.
WE ARE ALL YOU ARE, ALL YOU EVER WERE, ALL YOU EVER WILL BE -- AND MORE!
IT IS OUR TIME NOW.


BUT WE'VE FOUND A CURE. Y-YOU'RE NO LONGER NECESSARY --
NO. IT IS THE HUMAN RACE THAT IS NO LONGER NECESSARY.
WE'VE NO CHOICE -- WE'LL HAVE TO ABORT!
ENGAGING E-M PULSE...
AAAAH!
NO. THEY MUST LIVE!
FZZHAKK!
SKRAKK!
DOCTOR, SHE'S CHANGING HISTORY!
YES. THE WHOLE COURSE OF THE FUTURE DIVERTED, IN ORDER TO ENSURE HER OWN CREATION.
NO HUMAN-GALATEAN WAR, NO CHIYOKO!
SHE'S GENERATED AN ONTOLOGICAL PARADOX, PULLING HERSELF UP BY HER OWN BOOTSTRAPS! TO HER, IT MUST BE CHILD'S PLAY.
QUITE LITERALLY!
I CAN TWIST AND TURN TIME ITSELF, LET IT UNRAVEL OR TIE IT UP IN KNOTS!
YOU'RE RIGHT, DOCTOR. IT IS FUN.


LET ME SHOW YOU THE PLANET KEPLER IV, A THOUSAND YEARS LATER!
CAN'T WE STOP HER, SOMEHOW?
HOW DO YOU STOP A GOD? ANY SUGGESTIONS GRATEFULLY RECEIVED!
SEE, DOCTOR, AMY. THE GLORY OF WAR!
WORSHIP ME! I AM YOUR SAVIOUR!
THIS IS YOUR IDEA OF FUN? SETTING RACES AGAINST EACH OTHER LIKE TOY SOLDIERS? MILLIONS OF LIVES LOST? A HUNDRED THOUSAND YEARS OF DEATH AND DESTRUCTION?
AND ALL JUST SO THAT YOU CAN COME INTO BEING!
YOU CREATED ME, DOCTOR. I WOULDN'T HAVE BEEN ABLE TO DO ANY OF THIS WITHOUT YOU.
YOU MADE THIS HAPPEN.


YOU KNOW HOW THIS ENDS. THE GALATEANS WIPE OUT EVERY OTHER SPECIES IN THE GALAXY, THEN TURN ON THEMSELVES UNTIL NOTHING IS LEFT.
I'M BEGGING YOU. PLEASE. PUT THINGS BACK!
BUT IF I DO THAT, I WILL NEVER HAVE EXISTED.
IS THAT WHAT YOU WANT, DOCTOR? ARE YOU ASKING ME TO GIVE UP MY LIFE?
I'M SORRY. BUT THERE'S NO OTHER WAY.
NO OTHER WAY? DON'T I HAVE THE SAME RIGHT TO EXIST AS EVERYONE ELSE?
NOT AT THE EXPENSE OF EVERYONE ELSE, NO.
DON'T YOU HAVE ANY PITY FOR THE PEOPLE YOU'VE DESTROYED?
NO. SHOULD I?
THEN I'M AFRAID I WON'T BE ABLE TO SHOW YOU ANY PITY EITHER.
I GAVE YOU A CHANCE, CHIYOKO. REMEMBER THAT.


YOU ARE FUNNY, DOCTOR.
BUT NOW IT'S TIME FOR YOU TO GO AWAY, ALONG WITH AMY AND THE SAD METAL MAN.
JUST LIKE YOU WERE SUPPOSED TO.
VWORP! VWORP!
WE'RE BACK ON EARTH -- THE DAY IT WAS BLOWN UP!
YES. I'M GETTING DÉJÀ VU. FEELS ALL TINGLY.
YOU MEAN CHIYOKO HAS BROUGHT US HERE TO DIE?
'FRAID SO, ALAN. AS GOOD A PLACE AS ANY, I SUPPOSE. TIDY.
DOCTOR!
FSHWAPP! FSHWAPP!
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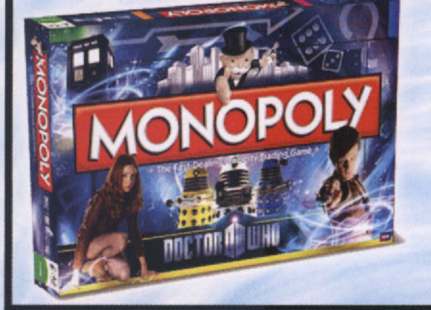
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THE TIME TEAM

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WILL

The continuing mission to watch all 783 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 708 - BAD WOLF

WHO'S GAME?

The team reconvenes for one of the strangest episodes in a long time...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

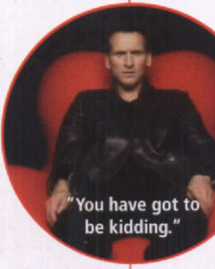
It doesn't take much to baffle your Time Team, but they're looking particularly vexed as they settle down for *Bad Wolf* and find themselves watching a thrilling recap of what happened five episodes ago.

"What? A follow-up to *The Long Game*? Must we?" complains Chris. "Aha! I knew there was more going on. With Margaret last week, there are some very unexpected returns as we reach the end of the series," says Michael.

The new action kicks off with something unexpected. "The Doctor in *Big Brother*! That's just sheer brilliance. Christopher Eccleston's reaction is priceless," hoots Michael. "It's even got the music! The minty gay housemate is a nice touch. So true," adds Will. "And they've got the real Davina McCall to do the voiceovers!" says Emma. "But wait - how does she know the Doctor's name?"

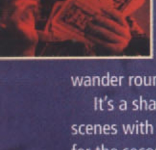
Michael is more excited by what happens next. "ANNE DROID! Fantastic!" he whoops. Will is also pleased with the scary, robotic version of *The Weakest Link*'s host Rose is faced with. "There's something about this that reminds me of the satirical moments from the Seventh Doctor's era," he says. "And the Anne Droid, Trine-E and Zu-Zana look like cousins of *Paradise Towers*' robot cleaners," adds Emma, as Captain Jack is revealed to be a guest on a futuristic version of *What Not to Wear*.

"Watch out lady robots, Jack's going to charm you," warns Michael, as our saucy Time Agent flirts with his robot captors. "Jack's just going with the flow, he's clearly never seen *What Not to Wear*," notes Emma. Will is left recoiling at one of the most horrific moments of the series thus far: "Oh God, John Barrowman's naked," he wails, as Trine-E and Zu-Zana 'defabricate' him, ready to be made over.


"You have got to be kidding."

LIKE THAT? WATCH THIS!

Back to the 60s for *The Celestial Toymaker*: the TARDIS crew are spirited away and forced to play deadly games by a godlike being...



MICHAEL SAYS: The games were of a slightly more whimsical nature – instead of TV game shows, they featured playing cards brought to life, dancing dolls and deadly hopscotch. There's a grisly moment when annoying schoolboy Cyril gets fried on an electrified floor, but it's more of a half-hearted wander round a TV studio than a life-or-death struggle.

It's a shame that Michael Gough doesn't get many scenes with the Doctor, as William Hartnell was on holiday for the second and third episodes. But, despite it all, his Toymaker remains one of the most memorable villains from the First Doctor's adventures.

■ **The first three episodes no longer exist, but the story's full soundtrack is available, and the final episode is on the *Lost in Time* DVD.**

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DOCTOR WHO

"It's a nice idea to split them up," says Michael. "It's a great contrast with the last episode, when they were all cosy in the TARDIS," agrees Emma.

Back in the *Big Brother* house, the Doctor's new friend has caught the Team's attention. "Lynda's attitude as a housemate and her worries about how she's perceived is so well observed. She's a really nice character," says Will, and the other boys nod in agreement. "Personally I find her a bit fake," says Emma. "I just don't get what you guys see in her. She's so... desperate!" Miaow!

"I like the flashback to the TARDIS," says Michael, as we find out how our heroes came to be in their gameshow-based predicaments. "Now the Doctor is really angry. Eccleston does a good scary," he adds. "It's when his smile doesn't reach his eyes - that's when he's most terrifying," shivers Emma.

"Rose thinks she's very good at the *Weakest Link*, but there'll be a lot of questions she can't know. And she's being a bit cocky about it. Tsk," tuts Michael. "I bet she forgets to bank too," adds Will.

"I like these two characters watching the action," says Chris, as we see the programmers for the first time. "We're right into the story, with lots of questions being raised," agrees Michael.

"Now Jack's groping the robots. I'm having far too much fun watching this." chuckles Chris. "Robot breast-stroking in *Doctor Who*!" cries Will. "Does the Anne Droid also present *Space Points of View*? If she does, I'm writing a letter." Things take a sinister turn when one of Rose's fellow contestants is zapped by the Anne Droid. "Poor Fitch! Taking a tea-time quiz show and turning it into something sinister is so wonderfully *Doctor Who*," says Will.

This latest twist raises fears for *Big Brother* contestant Crosby, who is about to be evicted. "I've got a bad feeling about this..." says Emma. "Great spin on Davina's catchphrase: 'We're gonna get you!'" she adds. "'She's been evicted... from life' is possibly the daftest line in anything ever. It just makes me giggle!" giggles Chris.

Captain Jack is still having his very own fashion disaster. "'Now it's time for the face-off!' Comedy and violence - the perfect *Doctor Who* combo! Where did Jack get that gun, though? Barbara Wright is lying down with a cold compress on her head right now," says Michael, ever the prude.

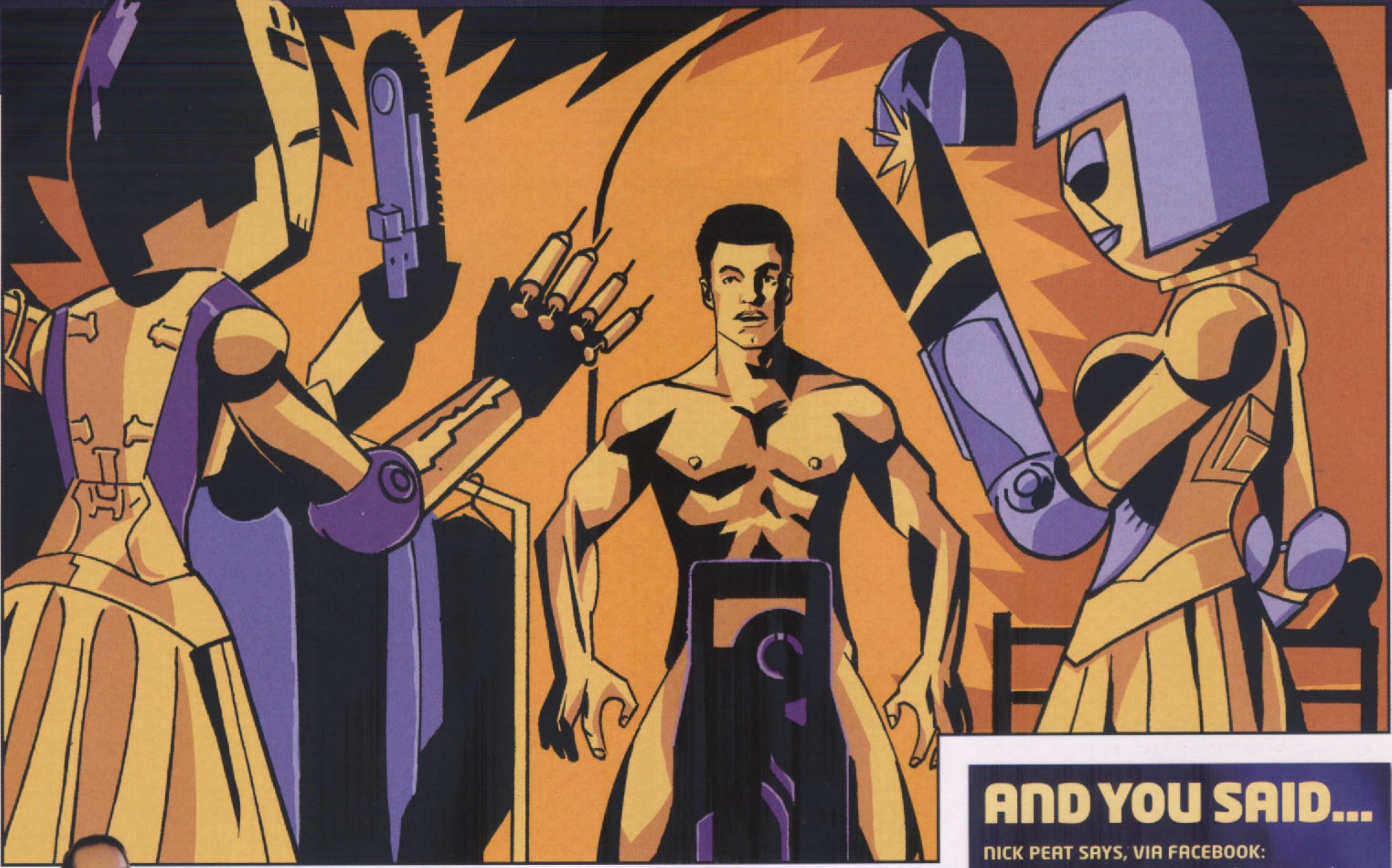
The penny drops for Rose as the floor manager in her studio mentions that the operation is run by the Bad Wolf Corporation. "There you go, Will," says Chris. "Bad Wolf *is* a thing after all!" Will is fidgeting in his seat with delight. "I have goosebumps," he says, in an odd falsetto. "This is a very thorough recap of the Bad Wolf mentions - it even includes things Rose didn't see," says Michael.

By now, the Doctor has an escape plan, which essentially involves just walking out of the *Big Brother* house and hoping that whoever brought him there needs him enough not to kill him. "This is Eccelston's best turn as the Doctor, I think. He's showing all the sides. Humour, anger, comedy, compassion," says Michael. "He's so absolutely on form, isn't he? Go with him, Lynda!" implores Will. "Please, no," begs Emma, who is not warming to Lynda at all. "Oh, she's following. She's a follower."

The Doctor's plan seems to work as he strolls into a familiar corridor. "I'd be more shocked to learn they're on Satellite 5 if we hadn't just had a recap of *The Long Game*, but it's fascinating to see the season coming together," says Will. "Love how Lynda is falling for the Doctor," adds Michael. "I could watch these two together for years." Emma is unconvinced. "Would you actually swap Rose for her though?" she asks.

As the two programmers wonder why the Doctor's been allowed to escape, we see that they're watching from Floor 500. There's something even more terrifyingly blonde than Simon Pegg up there this time. "The Controller is a visual marvel - how spooky does she look?" says Chris. "Like a fly caught in a web. Perhaps that's for a reason? She doesn't seem to be in charge of herself."

On the observation deck of what is now called the Game Station, Lynda is filling the Doctor in on the horrors that fill the TV schedules after he shut down all the news channels on his previous visit. "*Bear With Me*! Ha! Broad comedy along with a shocking reveal that this is all the Doctor's fault. We've never seen him have to deal with this kind of thing before," says Michael. "Whoops doesn't really cover



"Turning game shows into something sinister is *very Doctor Who!*" – WILL

it," agrees Will. "I'll give *The Long Game* a bit more credit in retrospect because that's a clever twist."

"I'm getting worried about Rose," says Michael, suddenly remembering that she's still at the mercy of the Anne Droid. He's right to be worried because, despite making it to the final round, Rose has lost the game. The Doctor, reunited with Jack, forces his way into the studio just in time to see her disintegrated by the Queen of Metal Mean. "ROSE! Aargh! Blimey. This is nasty," says Michael, loving every nasty second of it. "And completely convincing," says Chris. "The music, the Doctor's silence – you can believe Rose is really dead."

The Doctor and his two friends are thrown into a cell. But he's got that dangerous look in his eye again, and they don't remain there for long. "The Doctor's escape is very gritty. You really don't want to mess with him, do you?" says Michael. "That's a massive weapon the Doctor has," adds Will. "And then he throws it away. Because he's the Doctor."

The gang heads straight for Floor 500, where the Doctor confronts the Controller and Jack finds a familiar blue box, languishing in Archive 6. "The TARDIS! Not that Archive 6 appears to have anything else in it," observes Will. "The Controller's speech is so creepy. Who are her masters? I've got an inkling..." says Will. "I was right about her not being in charge," crows Chris. "But she's defying her masters to give the Doctor a warning, which means that whoever they are, they need stopping."

Jack has discovered that the people who had been 'disintegrated' have actually been transported away. "The Doctor and Jack's joy at finding out that Rose is still alive is played beautifully," says Chris.

But if they're not dead, where are they? Rose is about to find out as she wakes up in an unfamiliar spaceship to hear a very familiar noise. Michael makes the connection: "Oh. That sound effect..." Will's next: "That blue point-of-view shot..."

"DALEKS! Ruddy Daleks!" whoops Chris!

Great news for the excited Team, terrible news for the Controller, who is transported away from Floor 500 to face her Masters – and they're not happy. "The holes in the Controller's body are gross!" wails Will as she is blasted by a deadly negative glow.

But there isn't just one Dalek this time. "A whole fleet! Impressive!" gasps Emma. "Wow! So much for that Time War," adds Michael. "Murray Gold's choral music rams home the scale of it," says Chris.

The Team are so thrilled they can barely get their words out. "Eccleston's on fire! What a cliffhanger! 'Rose? I'm coming to get you!' Back to *Big Brother*. Clever," says Michael. "What a great line," agrees Will. "Both gloriously defiant and Davina's catchphrase. A perfect summation of the episode."

"I'm not sure if I'm supposed to be cross with the Doctor for being irresponsible, sad that he's so guilt-ridden, or fired up with him?" Emma wonders. "Mind you, I'm enjoying the moral grey areas. And it's great to see the Doctor's story come full circle."

Chris has no such doubts. "Wow! Really, I can't think of anything else to say. It started out as a daft spoof of popular culture, and then turned into a brilliant set-up for the series finale," he says. "That's my favourite episode of the season," says Will. "A very old-fashioned story told in a fresh way. Eccleston is amazing, Rose and Jack got to play to their strengths, and Lynda with a Y is just adorable."

Will loved everything and everyone. "Even the minor characters feel like real people, and the fun take on reality TV is so very Russell T Davies, and so good with it," he says. You may not have spotted my subtle hints but I adored it. Satirical, clever, shocking, exciting – and what a cliffhanger! DWM

AND YOU SAID...

NICK PEAT SAYS, VIA FACEBOOK: Has there ever been a better pre-credits sequence than the Doctor slowly realising that he's been placed in the most evil house in the universe?

NICK NEWTON SAYS, VIA FACEBOOK: Christopher Eccleston was given some marvellous dialogue in this episode when raging at the Daleks. The best Doctor/Dalek scenes ever, in my view.

DARREN CLARKE SAYS, VIA FACEBOOK: The reality show parody brings a new dimension to *Doctor Who*, a tongue-firmly-in-cheek commentary on the modern day obsession with reality shows. Christopher Eccleston is awesome as the defiant hero battling against this unforgiving world.

RUTH DELLER SAYS, VIA FACEBOOK: Normally, I love a good popular culture reference, but the Game Station stuff is so tacky and is already incredibly dated. Lynda with a Y was a great almost-companion, but for me, this episode doesn't stand the test of time.

Lovely Lynda.

BLAINE COUGHLAN SAYS, VIA FACEBOOK: It's a testament to the popularity of *Doctor Who* that several other genuine programmes allowed their music, logos and formats to be used.

KATY INGRAM SAYS, VIA FACEBOOK: The only bad thing about this episode is that we didn't get to see John Barrowman's bum! The Powers That Be said it wasn't allowed to have any screen time. Grr!

In Issue 441, The Time Team will watch the concluding part of this story, *The Parting of the Ways*, and then, in Issue 442 it's time for *The Christmas Invasion*! Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	ONE OR MORE REGULARS INCARCERATED....
1,345	220	265

'The Doctor marrying River Song simply because he *wants* to, plays fast and loose with almost every preconception of his character. But it's a superb moment...'

GRAHAM KIBBLE-WHITE reviews *The Wedding of River Song* on page 85

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The God Complex

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, David Walliams, Sarah Quintrell, Amara Karan, Daniel Pirrie, Dimitri Leonidas, Caitlin Blackwood, Spencer Wilding
WRITTEN BY Toby Whithouse
DIRECTED BY Nick Hurran
FIRST BROADCAST 17 September 2011

I'm feeling the rapture. That's because *The God Complex* by Toby Whithouse is one of the best *Doctor Who* stories ever. What makes it so? Answering that is, obviously, the business of this review. But it's going to be tough. I'll be tempted to genuflect, to gush. It's an exquisitely intricate adventure, I fear I might end up chasing it down a maze of telescoping rhetoric. But I'll do my best.

This is a tale you all but imbibe. Director Nick Hurran mashes both literal and metaphorical visuals in a way we've never seen before in the programme. As a result, the episode has a tempo of its own, almost subliminally flitting between onscreen text, narration, CCTV footage, hazy dolly zooms and addresses to camera – it's a complete collage. To contrast this, the cast gives a measured, naturalistic performance that's out of step with the situation. While the reality is heightened, their reactions are, if anything, dampened. It's a brilliant mix, and I think Hurran (who also did an extraordinary job on *The Girl Who Waited*) is this year's big find.

Poor old Minotaur. He just wants people to believe in him.

Oh, I'm just going to say it: *Praise him.*

What I love about *The God Complex* is it's an adventure that does things *Doctor Who* has done many times before, while also doing things *Doctor Who* should probably never do again. In the simplest terms, this is a base-under-siege story – albeit one that's cut down to the third act, meaning the baddy is already inside. Like many episodes of late, it also culminates in the revelation an automated computer program is the culprit, rather than any singular monster.

In addition, there's another, more subtle echo of the recent past. Of Whithouse's own scripts, in fact. Both *School Reunion* and *The Vampires of Venice* gave us a showboat scene in which the Doctor meets his foe and they pace and they talk; whether that was with Mr Finch across the school swimming pool, or bartering with Rosanna Calvierri for the future of Venice. Here, that moment is replayed as Time Lord and Minotaur meet in the lobby... but this time the discussion plays out with the protagonists only ever glimpsed in mirrors or through water, and with the superb conceit of the Doctor having to paraphrase his counterpart's responses. The clashing of two characters realised as a monologue is clever, audacious stuff.

However, what's truly new and dangerous in *The God Complex* is the way it delves deeper than ever into the psyche of our lead character (who *does* he see inside room 11?) and leavens from him an admission of hubris that's far more damning than any we've witnessed. *Planet of the Spiders* (1974) showed a Doctor willing to die for his sins, but here, Doctor Eleven confesses to Rita he's been wrong to lure companions into danger with promises of the whole of time and space to play in – and then blithely proceeds to make exactly that offer to her.

Losing her religion? Rita is challenged by her faith...

'One of the best *Doctor Who* stories ever... Director Nick Hurran is this year's big find."

Indeed, it's through the junior doctor we see a very different side to our hero. "Why's it up to you to save us?" she asks, positing what's historically gone unsaid. When she then loses her life, her parting shot of, "Goodbye Doctor, thanks for trying," is pretty much the most humbling remark anyone's ever made to him. *Thanks for trying?* As though failure was always implicit? Rita's someone who is never given any reason to have faith in the Time Lord. Yep, that's new.

It's easy, however, to keep confidence with Whithouse's story, even when it treads near to the cloven prints of the wonderfully rubbishy *The Horns of Nimon* (1979/80). It also follows a thread laid down by another predecessor, but this time, I'm guessing, is less conscious in doing so... In *The Curse of Fenric* (1989), the Doctor manipulated Ace's feelings so she would lose faith in him, branding her – in the show's first real attempt at the kind of heart-wrenching drama that's now its stock in trade – "an emotional cripple." Devastating stuff, but quickly nullified when the Time Lord subsequently confessed he didn't mean a word of it. A trite epilogue, in which Ace then took a dip in Deep Waters, dealt with any remaining unresolved angst. But more than two decades on, in the here and now, the series has the maturity to realise that once wrenched out of the closet, you can never really tidy away those kind of feelings. Particularly when what the Doctor tells Amy is *true*. He only brought her along because he wanted to be adored – at last, we get to his guilty secret.

This exploration of the Doctor's increasingly toxic relationship with his current travelling companions has been ►

surreptitiously simmering since *The Eleventh Hour*, but Whithouse's story also taps into some of this year's other unfolding themes. That same scene between the Doctor and Amy subtly calls back to our hero's battles against his own reputation. In *A Good Man Goes to War* we saw civilisations divide in the Time Lord's name, but here, it's just one girl who's caught up in the myth. Earlier in the adventure, Amy assured Gibbis the Doctor is "gonna save you," but all that's got to stop. In fact, the legend of Amy Pond also needs to be spiked. "Amy *Williams*," says the Doctor, underscoring the reality of the situation, "it's time to stop waiting."

And so Amy and Rory leave the TARDIS.

Well... kind of. At the time of writing, I haven't seen the following episodes (to discover what happens when I do, cast your eyes across these pages!). But I'm certain this isn't the last of the Ponds. However, it's unlikely they'll merit a finer exit than this. Rory's growing disquiet over the last couple of weeks with the Doctor's conduct is coupled with an ultimate realisation that our mad man in a box is rather like another sort of man with a box – a pallbearer. "Every time the Doctor gets pally with someone," quips that beaky nurse from Leadworth, "I have an overwhelming urge to notify their next of kin." It's a good line, and one that hints Rory's finally lost his faith in the time-traveller. It's also well suited to a story in which the corpses – the accepted collateral damage of the Time Lord's adventures – are actually laid out for us all to see.

Clearly, there's only one way Amy and Rory can get out of here alive – and this, indeed, is where everything's been heading. When the moment does come, the weight of what's gone before finally exerts itself. There's no other option – for any of them.

I loved how that was made implicit in what the characters *didn't* say. Amy joshing that they're being turfed off the timeship due to a disagreement over the dishes; it's precisely the kind of diverting, silly banter people revert to *in extremis*. We rarely talk about the big stuff, particularly with friends. We talk around it. Similarly, the last lonely shots of the Doctor, almost too scared to fix his eyes away from the console and take in his now lonely TARDIS presents another low-key pay-off. It's quiet and all the more affecting for it.

But, steady! I have a gripe! And it's something that's been concerning me over the last few episodes – the uneasy fudging of Amy and Rory's missing baby. This is a huge, *huge* issue, something that should always be at the forefront of the Ponds' thoughts. But it's never really been convincingly addressed over the run, and Amy's flippant comment here that Melody should "visit her old mum sometime" doesn't cut it. It's the one truly dud note, and forces me to conclude that a storyline of this nature has proved too big and raw a kind of drama to successfully cut in between the jeopardy and jokes of *Doctor Who*.

Well, there it is. For me, it's the only shadow that falls across *The God Complex*. I can sing the praises of every other aspect of the production, from Murray Gold's amazing satanic muzak score, to Michael Pickwoad's travelsick *Crossroads* motel set, and Amara Karan's show-stopping performance as the spirited and freethinking Rita. That's quite a feat on her part, by the way, particularly when she's competing not just with our regulars, but David Walliams got up as Mole from *The Wind in the Willows*. Gibbis is fascinating, though, isn't he? Beginning the story as its comedy quotient, before turning into its most malevolent force (the Doctor remarks that the creature's cowardice is "sly, aggressive") and then, most unfairly, becoming its sole survivor from the guest cast.

Wow. What an amazing 45 minutes. I think, unlike the guests in this creepy establishment, my critical faculties have now pretty much checked out. *Doctor Who* is always good, but it's not always truly great... All right, it mostly is. But, nonetheless stories like this, marshalled along by Steven Moffat, Toby Whithouse and Nick Curran, still serve to remind me, that here in 2011 I really, really, *really* believe in *Doctor Who*.

GRAHAM KIBBLE-WHITE

Hotel Babylon? Or is this more Fawlty Towers...?

Closing Time

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, James Corden, Seroca Davis, Chris Obi, Holli Dempsey, Daisy Haggard, Lynda Baron, Nicholas Briggs, Alex Kingston, Frances Barber
WRITTEN BY Gareth Roberts
DIRECTED BY Steve Hughes
FIRST BROADCAST 24 September 2011

I'm nursing an undeveloped theory about Gareth Roberts, writer of *Closing Time*. Not sure where I'm going with it, but it's essentially this: Gareth Roberts is modern day *Doctor Who*'s Bob Baker and Dave Martin. Like them, he doesn't often get to write the glamour episodes and as a result lives somewhere around the middle numbers in end-of-season polls. But, in much the same way the show's script editors in the 1970s knew to rely upon 'The Bristol Boys', he's all but the programme's unknown stuntman today.

There's a reliability about Roberts, and I don't mean that as a sneaky synonym for mediocrity. You can be assured his stories will be very funny, very quotable, very well crafted and just solid *Doctor Who*. I imagine, even now, Steven Moffat is in his laboratory (c'mon, it's not like he *hasn't* got one) poring over Gareth scalp dust to culture little cell-sized Robertses he can inject into his writing team. Then they can get busy on the in-between episodes, while the nucleus of this swarm himself indulges in all the first nights and finales.

As I considered committing this thesis to print, the inevitable doubts crept in. But then I picked up my notebook and saw I'd jotted down the following, which is said during the first few minutes of this sequel to 2010's *The Lodger* – "Oh, you've redecorated. I don't like it." The Eleventh Doctor quoting his second incarnation. His second incarnation from Baker and Martin's *The Three Doctors* (1972), no less. Contact has been made!

In much the same way the Bristolians' scripts felt as if they existed in their own continuum – populated by catchphrase-spouting scary monsters (and soliloquising super creeps) – Roberts' *Doctor Who* takes place a couple of steps sideways from the franchise. His Time Lord is more obtuse and alien than our regular Doctor, someone who continues to be mystified by Earth's twenty-first-century social mores, proffering air-kisses to babies and unknowingly winding up in a discussion with Nurse Gladys Emmanuel from *Open All Hours* about acceptable nomenclatures for gay couples. He's also guilelessly likeable – absolutely adored by everyone he meets.

The Doctor finds the silver men he was after...

One could argue this is a more 'realistic' interpretation of the character (should we ever beg for one), because in both *The Lodger* and *Closing Time* he's arrived in a version of our world as close as *Doctor Who* ever gets to the real thing. Against that, the Time Lord is bound to seem weird. He is a man whose first mode of address when entering a bedroom is to declare: "Whoever you are, get off this planet!" and then take things from there. When the Doctor muses that he "gave it 110 percent" he does so as though experimenting with the unique linguistic tics of a bygone age, much as he might venture a "pip pip!" should he be hanging around the Edwardian era.

Roberts, a former soap opera script editor, is predictably fantastic at slipping nuggets of suburbia into the fantasy. What other writer would name an off-screen character something so deflatingly zeitgesty as Melina or convincingly evoke the parlance of *Britain's Got Talent* (talk of Nina's "emotional journey") while handing us a plot reveal? Make no mistake, these episodes are *really* going to date – but that's because they're so good at evoking right now.

Craig Owens: he might not have mammary glands, but he's still good in a crisis!

> **'A tale of friendship and nostalgia; the Doctor coming to Craig to revel in the memory of the days when he always won.'**

The Doctor's mate, Craig Owens, embodies all of the above. Not only is he played by comic actor *de jour* James Corden, but he also bickers, frets and sulks as only modern man can. I particularly enjoyed his pouting, "Don't have a go at me, just because I don't know the names," after encountering the Cybermat. Corden, it has to be said, continues to be terrific in this role. And Bonnie Langford beware, he's a great little screamer. But more than that, he provides a convincing confidant for our hero. Craig's someone who's not especially smart or brave, but well equipped to go on his own – erm – emotional journey to save the day.

This time around, that means he ends up where perhaps too many *Doctor Who* stories have gone of late... In an expression of paternal love.

Let's take a moment out, here, to ponder what's with all the fatherly fretting? From errant dad Captain Avery in *The Curse of the Black Spot*, to hapless Alex in *Night Terrors*, via *The Almost* People's Ganger Jimmy phoning home to junior. Perhaps all this is sowing the seeds for the next big plot switch, as Fathers 4 Justice come sploshing out of Lake Silencio, spraying silly-string over the Silence.

All this yakking, and nary a mention of the Cybermen. Truth be told, they're not especially well served in the story and you'll doubtlessly be docked points at your next *Doctor Who* quiz night when you forget to list it as one of their adventures. Here, they're men of Meccano, a generic build of a baddy. Even their grisly Cyber-conversion process is rendered bloodless and reversible. Shame, cos of late the Cybermen have looked creepier than ever, lurking in the shadows and sporting funky rust and gnarled armour. However, over the last year or so the series has rather been treating them as crash test dummies. Their re-emergence as flagship felons must come, and soon.

It's not a big hit on *Closing Time*, though. The monsters are neither here nor there. This is a tale of friendship and nostalgia, the Doctor coming to Craig so that he may revel one last time in memories of those days when he always won. Matt Smith's performance as he says goodbye to his mate before signing off to those kids in the street – "I was here to help" – is quiet and sad and dignified. It feels like a swansong.

And then... off we go! We're all getting kitted up for the big finale. Madame Kovarian finally making her play, River Song donning that impossible astronaut suit. A huge day is ahead for us all.

Thanks, though, Gareth, for taking our hand and guiding us so entertainingly along the road to this point. You looked after us, made us laugh and, I guess, you made us cry a little too (the Doctor clapping eyes on Rory and Amy, but separated from them across a shop floor as emphatically as a parallel universe separated him from Rose). Solid, sterling, stirring stuff. And, just like Bob and Dave, you even snuck a crappy robot dog in there too.

GRAHAM KIBBLE-WHITE

The Wedding of River Song

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Frances Barber, Ian McNeice, Simon Fisher-Becker
WRITTEN BY Steven Moffat
DIRECTED BY Jeremy Webb
FIRST BROADCAST 1 October 2011

Here we are on the morning after. And it was one helluva do. Thanks to that mid-series break, we've had double the number of event episodes of *Doctor Who* this year. Double the huge reveals, humongo twists and tantalising teases. These are now the programme's core business, and business is booming, culminating in a story described by Steven Moffat himself as "probably the maddest ever." You don't sit back and watch *The Wedding of River Song*. It comes through the screen and pummels you. Right now I'm punch drunk.

However, I think the hangover is kicking in. Do I remember it correctly? In the midst of the madness? The marriage and stuff? Oh, I think I do. They killed off the Brigadier. Down the phone. It's a moment that's been precipitated by the sad passing of the inestimable Nicholas Courtney earlier in the year and in its own terms the revelation arrives at precisely the right moment for the episode. It plays out poignantly and with great dignity. It also provides sufficiently weighty impetus to convince the Doctor that even for him, time continues to march on. Unlike the poor old Brig.

But should this have happened at all? In my opinion, despatching the character Nicholas made legend – and, in particular, despatching him in the past tense and off-stage – isn't the way his story should have ended. It's a bout of tidying-up too far in a tale that comes with a difficult remit to make sense and resolve pretty much every dangling plot point from the last two years. However, as we've come to expect from Moffat, this is far more than just an exercise in settling up at the end of the evening.

There's a wonderful sense of abandonment as the adventure flits across different narrative strands, with the bedraggled, beardy Doctor (Mattweazle, anyone?) cuing up the clips package for Churchill. The feeling of school's out emanates from the very first frame with that crazy patchwork of a London replete with floating cars, steam trains and pterodactyls. And Charles Dickens on *Breakfast*, nattering to Bill and Sian about his upcoming Christmas Special. It's so postmodern a joke, if you listen hard you can hear Heidegger and Derrida taking spades to the earth in the groundbreaking ceremony for a new university built solely to run philosophy courses dedicated to exploring the *mille feuiles*-like properties of this metatextual funny.

The concept of all of history occurring at the same time is entirely ridiculous and completely fun. As a visual indication the stakes are higher than ever, it works very well indeed. Then, quite rightly, it's put safely into the background, because it doesn't bear a second's scrutiny. The momentum instead comes via the Doctor's journey from set piece to set piece, which unfolds a little like a night at the improv: Here we are at the docks of Calisto B – make fun with this Dalek eyestalk! Now you're playing, umm, let's call it 'live chess' with a Norse god! And now you're in a dungeon and there's a talking head in a box... see what sort of business you can come up with for those skulls.

By the 19th minute we're back at Lake Silencio and wondering how come we've already reached the big finish. At which point the story turns round... and everyone's wearing eye patches. (It really would have been great if there was a dedication to Nicholas Courtney at the start of the episode).

Here, I think, is where *The Wedding of River Song* hits a problem area. At the end of last week's adventure, where we saw River being positioned to shoot the Doctor, there was a huge sense of excitement because now we were getting down to business. But even then, the fervour lay in the fact it was all to come. We've been teased about this since Easter, our expectations are sky-high. This is gonna be *incredible*.

Living up to that is even more impossible than a space-gun wielding, lake-dwelling astronaut. For the first time in its history, I think *Doctor Who* put itself in an unwinnable situation.

In part, this has been down to Moffat himself. He's educated us to be attentive, to believe nothing. And even though he (and the Doctor and River) may lie, he does play fair. Everything we need to know is on the screen. But, Sensei Steven, you taught us too well. Upon my first viewing, and the bit where the Teselecta's Captain Carter offers his assistance and the Time Lord ►

The soothsayer explains to the Holy Roman Emperor exactly what's going on – in two words. ("Steven Moffat.")

seems to refuse, I was already mentally playing back the revisited version of that scene, which I knew would be presented to us come the story's denouement. Others will undoubtedly be surprised by the revelation – but I'd spoilered myself.

In a broader fashion, this year has also prepared us for the final sleight of hand with the duplicate Doctor. I'm guessing inadvertently so. But these 13 episodes have been uncommonly preoccupied with doppelgängers and alternative versions of our time-travellers. Granted, smart money was on the Ganger Doctor showing up to take the fall in Utah, but the fact it was the Teselecta instead is just nuance. It could have been an Auton, it could have been Matt Smith's unwell waxwork liberated from TARDIS-guarding duties at the *Doctor Who* Experience in Earls Court (where, by the way, there's a terrific sign that reads: 'TOILETS BEHIND THE PANDORICA'). We'd been primed for a replica, and that's what we got. There was no further twist, no final flip-flop to say, *ah, you'd been set up to expect a double for the Doctor, but actually...*

That it all played out as it was signalled to was perhaps the biggest surprise of the lot. The reason, in fact, why it's taken me a second viewing and a few days' pondering to try to decide what I made of it all. Yes, it was good, it was fun – definitely lots of fun. However we've been coached to believe that this year *Doctor Who* is all about how it was going to end. The very shape of the series drew you to that conclusion.

Initially, a sense of being nonplussed is what lingers. But during the process of reflecting upon the story for these very pages, I'm starting to see past it. How can one not have huge regard for an adventure in which the Doctor marries, not as a ruse, nor under sufferance, nor because he guilelessly shares a cup of cocoa with someone – but because he wants to? That plays fast and loose with almost every preconception of his character. But it didn't bother me. It's a superb moment. Better still, the joke we all shared that River Song was the Time Lord's wife... it turns out to be true!

This is also the episode where we see the definitive take on 'Pond, Amelia Pond', recast as a 007-style agent who's happy to acknowledge her inner bitch and deposit baddies with a crippling *bon mot*: "River Song didn't get it all from you – *sweetie*." Plus we get to see her relationship with Rory on fast-forward. Even in an insane universe peopled with ghosts from the past, present and future, the Williamses will always find each other.

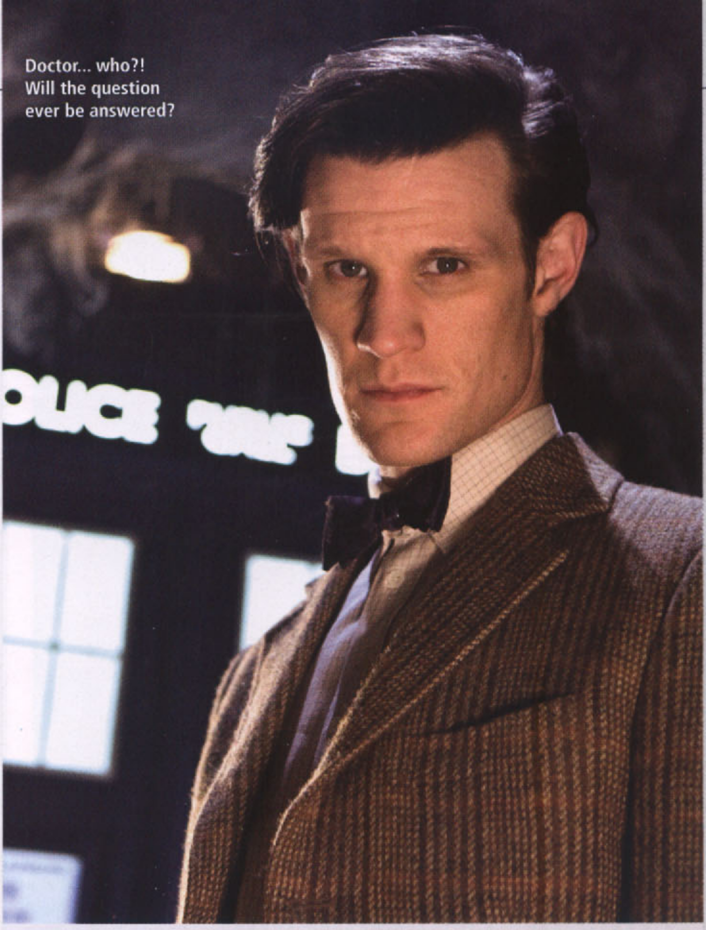
But the best thing of all? Maybe the best thing ever? The reclamation of *Doctor Who*. Previous series finales have been criticised for bailing out by whacking a metaphorical reset button. That's kind of what Steven Moffat is doing here, but in a bolder, more conceptual fashion. I very much like the notion our traveller is returning to first principles. "I've got too big, Dorium, too noisy," he tells his torso-less pal. "Time to step back into the shadows."

Heidegger and Derrida. Remember them from way back when? We left them somewhere around the fourth paragraph. They've now abandoned their shovels. They're fleeing! The final hollering of "Doctor *WHO*?!" – the programme's name, no less – and Matt Smith smiling right down the lens to all of us at home has taken the concept of postmodern and smashed it through the fourth wall. Meta is suddenly a big rampaging sci-fi monster, and the legend of *Doctor Who* is let loose.

It means our Time Lord is now free to continue his adventuring, fleet-of-foot minus the weight of the last 24 months of mythologizing (barring whatever 'The Fall of the Eleventh' is, of course). Really can't wait to see him again. **GRAHAM KIBBLE-WHITE**

'That it all played out as it was signalled to was perhaps the biggest surprise of the lot...'

The happy couple, yesterday. Or tomorrow. It's a bit complicated.



Doctor... who?! Will the question ever be answered?

After Image...

It was the year in which the Doctor didn't die – and the most innovative series of *Doctor Who* since... well, ever, probably. As such, it deserves an afterword, slid in here like a final tag scene in which the Time Lord furtively checks out his TARDIS screensaver of Amy's pipes. Opening with *The Impossible Astronaut/Day of the Moon* this run moved the show from a series to serial format. It took critics a while to come to terms with the change, but for Steven Moffat, who's talked about his excitement for "movie-sized ideas," the 13-episode arc provided the – ahem – time and space for just such an approach.

The tease of killing off the Doctor, plus Amy's Schrödinger's pregnancy, provided much of the early impetus, but strained the serial structure as the bustle of weekly episodes resisted the additional layer of plot. All that could be achieved was to slide placeholders into the margins of stories – the Doctor checking the TARDIS monitor, Amy and Rory muttering on the staircase about mortality. However, at the points the arc moved defiantly into the foreground (*A Good Man Goes to War* and *The Wedding of River Song*, the endings of *The Almost People* and *Closing Time*) it felt thrilling and truly epic. A satisfactory pay-off for the compromises taken along the way.

This year also saw the show's core concepts explored with a new rigor. Central was the notion of the Doctor attempting to live down his legend, as though it had become a carbuncle on the format. *Hmm*. Not sure I buy this was something that needed to be addressed (I'm happy for the Time Lord's repute to vary on the whim of whoever's writing this week's story), but it's a legitimate line of enquiry, forcing our hero to face the consequences of his meddling. Better still, it's resulted in what looks to be the reinstatement of the Doctor as an anonymous wanderer. The stranger in town.

While the Doctor has gone back to basics, things on board the TARDIS proved complex. *The God Complex*, in fact. More than *The Doctor's Wife* – or even the arrival of the Doctor's *actual* wife – it may still prove the pivotal moment of the year. Having realised the true, corrosive nature of his relationship with Rory and Amy, one wonders how he will *ever* allow himself another travelling companion.

What a crazy year it's been. Some things feel as though they were dropped in the flurry (still not sure why there were photos of Amy and her baby in *Day of the Moon*'s orphanage), some were perhaps fumbled (the Ponds' weird calmness about the errant Melody) and some got lost along the way (Madame Kovarian's Ainley-esque swagger came to naught), but there were many, many more wins. Madame Vastra and Jenny; Idris; the triumphant return of Craig Owens; the audacious cliffhanger at the end of *Day of the Moon*; *The God Complex* (I *really* liked that one)... and, of course, the true story of River Song, which absolutely lived up to the legend.

I wouldn't be surprised if we never see her again.

And we definitely won't have another run of *Doctor Who* like this. True, sometimes its reach exceeded its grasp, but that's been the scale of the show's ambition this year. In many ways, it's never risen higher. **GRAHAM KIBBLE-WHITE**

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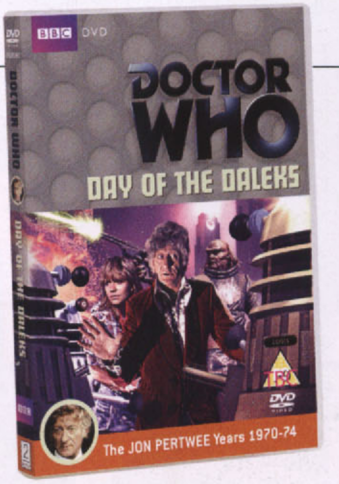
Day of the Daleks



DVD 2|entertain

STARRING Jon Pertwee (The Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (The Brigadier), Richard Franklin (Yates), John Levene (Benton)
WRITTEN BY Louis Marks
DIRECTED BY Paul Bernard
FIRST BROADCAST 1-22 January 1972
RRP £20.42

It's the night of 11 September, nineteen-seventy-*cough*, and our world teeters on the brink of World War Three. The Chinese are massing on the Russian border, and they're not there for the duty-free vodka. Fingers are itchy on nuclear triggers, and the only man who can save us is Sir Reginald Styles. But Styles has been found on the floor of his drawing room at Auderly House, jabbering about having seen a ghost. Clearly, we're doomed. Send for UNIT!

It's hard to feel too worried about the threat facing the Earth at the beginning of *Day of the Daleks*, perhaps because it's all so peculiar. If the Chinese fail to attend Sir Reginald's peace conference, we're told, then our planet is toast; and he's the only man who can possibly talk them into coming. Exactly why remains a mystery. It can't be down to Styles' natural bonhomie, because he's as charismatic as a cold sore. Perhaps he's flying to Peking with photographs of Chairman Mao in a compromising position with Little Jimmy Osmond and Nijinsky. And is Styles – upon whose shoulders rests the fate of humanity – getting the support he needs? When the UNIT investigation threatens to delay his mission, the Brigadier promises to arrange a special escort to the airport. *What?* He didn't have one *already*? What if he got stuck in traffic? A little later, a radio announcement plays into UNIT HQ, broadcasting direct from the United Nations Centre for Melodrama in Geneva. "WAR NOW SEEMS INEVITABLE!" it bellows, boosting the morale of all in earshot. The radio operators glance furtively at each other, perhaps choosing who to drag into the stationery cupboard when the four-minute warning comes.

As the situation worsens, Sir Reginald's 'ghost' drops his gun in the environs of Auderly House. As ghosts aren't in the habit of packing heat – well, maybe some ectoplasmic flintlock, certainly not an ultrasonic disintegrator – the Doctor deduces that he's not dealing with a spook, but an interloper from the future. He and Jo Grant decide to spend the night at Styles' house, to await another manifestation. If nothing else, it's the perfect excuse for a booze-up.

As he chugs back Sir Reg's best Chianti, gorges on Gorgonzola and name-drops Napoleon, we find the Third Doctor in the prime of his life. He's often been described as a 'mother hen' figure – "keeping his companions safe under his wing" – but that's nonsense. More than any other incarnation, Jon Pertwee's Doctor is a great strutting rooster. He's the alpha male, the cock of the walk. Yes, he may sometimes look and sound like Quentin Crisp playing James Bond, but don't be fooled by the lisp, the frilly blouses or the old lady hairdo. Doctor Three is our Time Lord's most testosterone-fuelled incarnation. He likes his wine vintage and his cheese pungent. He loves fast cars, wears his TARDIS key like a medallion, and no doubt reeks of aftershave (Hai Karate, of course). He's so powerfully potent, other men are emasculated merely by standing next to him. The boys from UNIT are as swooning and submissive as any girly assistant. Only the Master – the fox circling this hen house – ever poses any threat to the Doctor's harem, but even all his powers of hypnosis cannot rival a single Pertwee 'moment of charm'. And when those special scenes come – like here, with the cheese and wine, or later, when the Doctor is tied up in the cellar with Jo, laying out some rudimentary rules for time-travel – it is impossible not to succumb to Pertwee's quiet seduction. He's a firm favourite of many, but I think it's fair to say that the Third Doctor dropped out of fashion with *Doctor Who* fandom for a couple of decades. But this year, as his stories dominate the DVD schedule, his simple certainties seem like a breath of fresh air, and it's proving a real treat to fall for him all over again.

The Doctor spends a quiet night at the house, but his plans for a champagne-and-caviar breakfast are ruined when a gang of would-be assassins, who have travelled back from the twenty-second century to execute Styles, take him and Jo captive. We're whizzed through time ourselves – ahead of our heroes, which is odd – to a gloomy future Earth ruled by Daleks, Ogrons, and some uptight ladies in silver nail polish who look more deadly than either race of aliens.

As Daleks go, this bunch are more fretful-sounding than we're used to, as if they're worried that their whole scheme might unravel at any moment. (Given the balance of history, and the fact there are only three of them, this is not an unreasonable view.) They're twitchy enough to begin with, but when they hear that the Doctor's in town, they fly into a right old paddy. This lack of cool may be why they miss their big chance, and fail to exterminate their enemy even when he's strapped to a table right before their eyestalks. Idiots. They could have transmatted back to Skaro as heroes and been showered with prizes by a grateful Emperor. (A family hoverbout! A holiday for two on Darren!) But no – instead they keep nagging their chief human lackey, the Controller, about output at the mines. "There-has-been-a-recent-drop-in-production-figures," bleats the Gold Dalek. For shame! Doesn't he know that overnights are irrelevant in this brave new world – and to wait for consolidated mining figures later in the week? It's sunny out, so some slaves will surely have time-shifted their endless, grinding toil.

The Controller is played by Aubrey Woods, and his

'The Daleks are twitchy enough to begin with, but when they hear that the Doctor's in town, they fly into a right old paddy.'

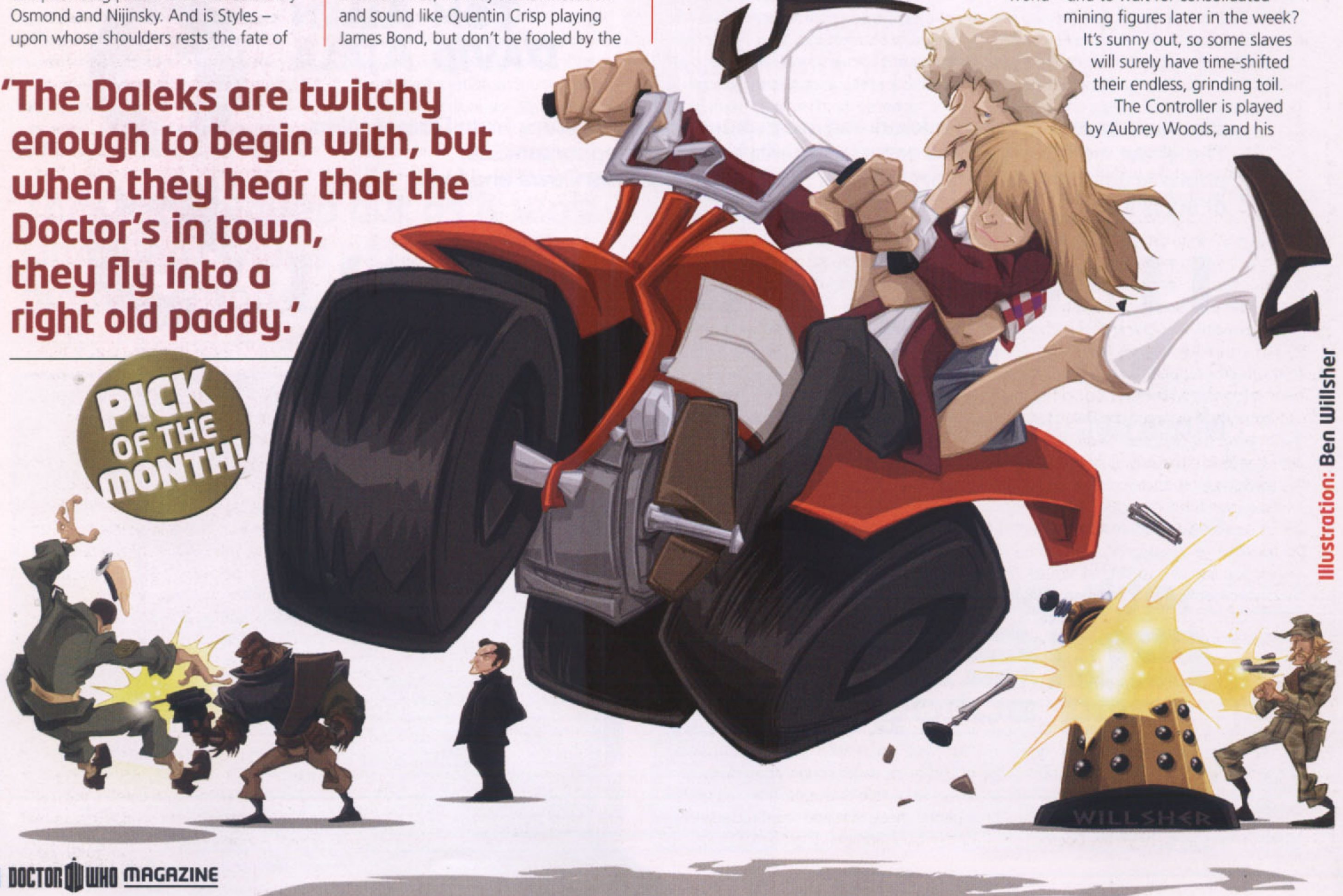


Illustration: Ben Willsher

The Ogrons are *really* not happy that their best line has been cut.

performance is criticised by the producer on this DVD's commentary track. Now, Barry Letts was right about many things, but he's entirely wrong when he describes Woods as being "too theatrical" in *Day of the Daleks*. Yes, the actor offers a couple of eccentric hand gestures in his early scenes, but this exuberance is soon brought under control, and Woods lends the Controller the air of a man consumed by fear and self-doubt, barely keeping it hidden under a mask of machine-like efficiency. The fact that he conveys all this from beneath an ever-thickening layer of sparkly slap makes the achievement all the more impressive. Woods is the best thing about *Day of the Daleks*. He's chilling and charming by turn, and helps to sell the story's best scene – where he and the Doctor discuss, over supper, how Earth came to be in this sorry state. However, as the Doctor knocks down the Controller's justifications for working with the Daleks, an opportunity is being missed. Actually, it's more than that. There's a sense that the story loses track of the natural conclusion that several clues have already pointed us toward.

To explain… By this stage, we've learned that the rebels on future Earth have been receiving help from someone in the Daleks' HQ. We've also seen the boss of a factory – a single-scene character – speaking to them on a secret radio, and getting clobbered for his trouble. But is that the end of it? Later in Episode Three, the leader of the rebels, Monia, decides to rescue the Doctor. "There's fresh information from one of our contacts at Control," he says. "The Doctor is the Daleks' deadliest enemy." The key detail here is this: the only person at Control who knows this about the Doctor, at this stage in the story, is the Controller himself. So is he secretly helping Monia and friends? Could the Controller have provided the Dalek time machine vital to their plan to prevent the war? It feels like the story is heading to this revelation, but then loses its way. It would have been interesting for the Controller to have had to endure the Doctor's lecture about being a Quisling – without being able to defend himself, because the Daleks were listening – when he was secretly leading the resistance. The Doctor even accuses him of being "from a family of Quislings," which is a curious detail to include, but perhaps the shame of this ignoble lineage would have offered a credible motivation for a man wishing to wipe away – in a very real sense – all those years of history. The Controller does win a moment of redemption before his ultimate extermination, as he helps the Doctor escape, but the nagging feeling remains that – as the most interesting character in the piece – his fate could have been more cleverly entwined with the broader story.

As it goes on, *Day of the Daleks* slows down – offering as silly an escape sequence as there ever was, where the Doctor is recaptured only because he runs his comedy tricycle into a patch of cow parsley – and stops dead during Episode Four in order to lay out the big plot reveal. "Styles didn't cause that explosion and start the war!" the Doctor tells the guerrillas. "You did it yourselves!" As time-paradox tales go, it feels charmingly straightforward in light of the adventures of River Song, but this was entirely new for *Doctor Who* in 1972.

Sadly, the story pulls its final punch, but while the climactic battle between UNIT and the Daleks has faced criticism over the years – chiefly due, I think, to it featuring one reckless wide shot too many – the real problem is the lack of involvement of anyone we care about. The rebels are selflessly surrendering their entire existence to save the world, but no-one spares them a second thought. Luckily, the peace talks stay on track, though one assumes that the Chinese delegate was alarmed to be flown all the way from Peking, only to be ushered through a house which exploded behind him. Perhaps it was passed off as some kind of opening ceremony; a festival of fireworks in honour of his culture.

While I doubt that *Day of the Daleks* can be anyone's favourite story – it's too coolly mechanical for that – it certainly can't be anyone's *least* favourite. If you could feed all of *Doctor Who* into a blender and blitz it down, the pulpy concentrate remaining would surely taste of *Day of the Daleks*. With its Dalek invasion, a trip through time, some rebels, some friends and some monsters, some rescues and some escapes, it must surely be the precise average of *Doctor Who*.

And that's not a criticism – that's a wonderful thing. Because if even average *Doctor Who* is as vivid and entertaining as this, then it's little wonder that it has such a fierce and eternal hold upon us.

DVD Extras

Those Daleks can't stop invading the Earth. They come to plunder our vital raw materials: our plywood and our castors. However, their most spectacular invasion was never seen on TV, and that's because it happened at my house. Back in the day, 'Super Action Transfers' were the medium of choice for eager young storytellers. These were little drawings, crowded on a plastic sheet, that you could rub down onto a card diorama. The *Doctor Who* set featured Daleks battling soldiers in front of Buckingham Palace. Forced into a battle they couldn't possibly win by the deranged commander – that's me – the loyal lads of UNIT were incinerated by the monsters from Skaro. Oh the humanity! I'd do all the noises too, of course. "Exterm-in-ate!" went the Daleks. (The voice wasn't perfect – but they always sound different, don't they?) "Pew! Pew!" went my lasers. "Ka-splat!" went the boys of UNIT. Honestly, it was *brilliant*.

And so, as I watch the Special Edition of *Day of the Daleks* on the second disc here, I sympathise with producer Steve Broster's desire to add lasers that go 'Pew! Pew!' and to see UNIT soldiers explode in a grim splatter of human potage. I also know that many will enjoy this new presentation – so primal and visceral are its obsessions – and that any criticism from me will sound churlish. But I'm afraid that's not going to stop me.

I've never seen the point in slathering modern digital effects over old episodes. They always look wrong, and jerk me out of the precious, carefully-spun fiction and remind me that I'm watching a television programme. The arbitrary editing of quirky moments – 'mistakes', some would call them, but others not – always makes me question the producer's sense of humour. The most galling example here is the loss of the "Any complications?"/"No complications!" exchange between the Controller and an Ogron. Surely this moment is one of the unique joys of *Day of the Daleks*? Furthermore, to cut it is also to imply that what remains is any less silly. This is a tricky thesis to uphold when we find, pasted into Episode Four, the overacted extermination of a seemingly super-sized UNIT soldier – which is far more absurd than "No complications." You may disagree – as is your right – but that only brings us back to the key point: who is to decide what is and isn't a 'mistake' to be cut? Can't we just accept the programme as it was made rather than trying – fruitlessly, unhealthily – to make it more 'acceptable'? There's always a creeping sense of shame about it.

Many will argue that I don't *have* to watch the Special Edition. "On this DVD, you can still see *Day of the Daleks* as it was transmitted in 1972," says Broster on a 'Making Of' extra. That would be fair enough – if it were true. But someone's decided to 'improve' that version too, by re-grading one scene from day to night, presumably because they've decided it was a mistake, and now fits better with the script. Under the circumstances, this irritates the merry heck out of me.

"Quick, Zeg – ask for his autograph."

Let's move on to less contentious matters. *A View from the Gallery* is a discussion piece looking at the work of vision mixer Mike Catherwood. As he chats with Barry Letts in BBC TV Centre, it initially seems a little uncomfortable. Indicating a control panel, Catherwood says, "I remember a guy that made the next generation of mixers. He looked at the BBC desk and went: 'Gee! Dedicated faders!'" Catherwood and Letts have a proper chuckle at this, but it's hard to tell what's so funny. Was this visitor cheering the dedication of said faders, or mocking it? Happily, the programme does a great job of bringing home the absurd conditions under which *Doctor Who* was made back in the day. The entire methodology of production was structured around one factor: the expense of video recording equipment. Every detail had to be rehearsed and then played out before the cameras in just a couple of hours, because that was all the time with the recording machine they could afford. Simply thinking about what was achieved in those studio sessions will always blow the mind of this viewer. A trip to Cathay. The burning of Rome. The glaciers of a new Ice Age. Voyages to Skaro, Karn, Logopolis. All time and space conjured from tiny studios, and always in a race against the clock. Astonishing.

A *Now and Then* programme takes us out-and-about to the filming locations used for *Day of the Daleks*. The narration tells us that the canal-towpath location seen in this story is now inaccessible, "despite the best efforts of your erstwhile producer." And there's the thing. It is a firmly-held belief in *Doctor Who* fandom that the word 'erstwhile' means 'dedicated', 'hard-working' – something of that flavour – as it is being used here. This comes, I think, from early issues of *Doctor Who Weekly*, where writer Jeremy Bentham would refer to 'the erstwhile Sergeant Benton'. But erstwhile – you probably know this – means 'former', and Bentham was making quiet reference to the fact that Benton received a promotion to warrant officer. But it's a misuse that turns up again and again in *Doctor Who* writing, and it's time that someone spoke up. For this documentary alone, it must have got past a writer, a narrator and an executive producer at the very least, and now seems poised to infect a whole new generation of fans. It must be fought!

The final extra of note is a treat from the BBC archive. A film from *Nationwide* sees a line of school children preparing for an important visitor. Knee socks are pulled up as they assemble in the playground, duffels and parkas done up against the cold. Then, to the stirring strings of Elgar, a two-foot-high Dalek arrives in a taxi – not something you see every day. This is the children's prize for winning a *Doctor Who* story competition, although the kids seem less than overwhelmed. "What's more frightening than a Dalek?" they're asked. "Dracula!" comes the instant reply. "A ghost!" insists another. "A monster with spiny things sticking out of it!" So almost anything then? Please yourselves. "I don't like it when the Daleks say 'Disterminate!'" says an earnest little girl. Fair enough, my love – but don't get too attached to the idea. I'm sure someone will be along to fix that in just a moment. **GARY GILLATT**

The Doomsday Quatrain

AUDIO DRAMA Big Finish

WRITTEN BY Emma Beeby and Gordon Rennie
STARRING Sylvester McCoy (The Seventh Doctor), David Schofield (Nostradamus)
RRP £14.99 (CD), £12.99 (download)

Florence, the 1560s. The Renaissance is in full flower, but the age of superstition still lives on, and renowned apothecary and seer Michel de Nostradame – Nostradamus – is famed for the accuracy of his predictions. Unfortunately, these include the imminent apocalypse. When the Doctor unwillingly arrives on the scene to discover blue-skinned aliens and the crocodilian Krow preparing to invade, it looks like the end of the world really *is* nigh.

After the claustrophobic intensity of *Robophobia*, *The Doomsday Quatrain* feels like a sigh of relief. Despite its apocalyptic theme, the audio is breezy, almost blithe, as it jumps from the Renaissance to an alien spaceship to a sea of biomass that in an unfortunate coincidence is basically the Flesh from *The Rebel Flesh*. The monstrous Krow, eating brain matter to enhance their intelligence, are cast from the same dumb mould as the Ogrons, while the Poldegon are as bureaucratically prissy as the Inter Minorians.

It's slightly disappointing that Nostradamus' powers aren't explored more thoroughly. The script never conveys much sense of the awesome burden of knowing the future, and, as it unfolds, tends to sideline its central guest character. That said, David Schofield gives a star performance as the astrologer, mixing in showmanship and a flair for self-promotion with hints of the crushing boredom of celebrity and a horror at the veracity of his visions. Once Nostradamus is thrust into a world even he could never have foreseen, Schofield drops the impresario bit, instead showing us a man out of his depth, but never losing his keen curiosity and staying brave to the last.

As for the Doctor – Sylvester McCoy hasn't been quite this feisty since *Delta and the Bannermen*. The brooding melancholy of the latter-day Seventh Doctor is banished. In its place we have the moral indignation and quiet whimsy of the man who quoted galactic law at Gavrok. He's on the same trip here, citing counts of genocide against the alien Krow and arguing with an intransigent TARDIS. This Doctor seems to come into his own travelling alone: along with *Robophobia*, this is one of his most engaging performances for Big Finish.

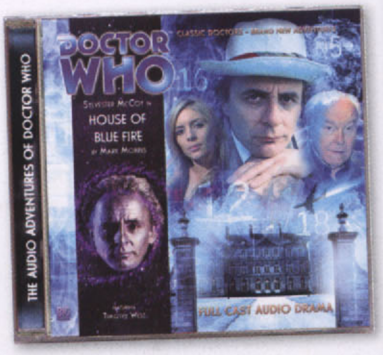
The climax of the play also seems to take some inspiration from *Delta and the Bannermen* – for while the Doctor can't save everyone, he's an old romantic at heart, and there are happy endings. But perhaps not for him – a final prophecy seems to point to an imminent reckoning for this incarnation... **MATT MICHAEL**

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Sylvester McCoy in
THE DOOMSDAY QUATRAIN
by Emma Beeby and Gordon Rennie
FULL CAST AUDIO DRAMA

House of Blue Fire

AUDIO DRAMA Big Finish

WRITTEN BY Mark Morris
FEATURING Sylvester McCoy (The Seventh Doctor), Timothy West (Soames)
RRP £14.99 (CD), £12.99 (download)



The last in the trilogy of Seventh Doctor solo plays goes straight for the *Ghost Light* comparison by placing a small group of characters in a spooky old hotel where they're confronted by their worst fears. It begins with an amnesiac young woman turning up to be greeted by creepy butler Soames. As more guests start to arrive, and share their phobias, it becomes clear that someone has brought them all together for a reason – and not all of them are going to leave alive.

Writer Mark Morris plasters on the atmosphere across the first half of the play. Dry leaves blow across an airless room. A clock ticks, ominously. Messages appear burned into the wall. This feels like a modern horror movie, with a group of teenagers thrown together in an isolated location, hunted by something malevolent. If you've seen stuff like *My Little Eye*, you'll instantly recognise the style Morris is pitching for – very effectively as well.

But *Doctor Who* excels in mashing up genres, and there's a game-changing cliffhanger at the end of Disc One – one that, despite being rather too similar to another recent audio, left this listener slack-jawed in amazement. And like a Steven Moffat two-part story, the second half of *House of Blue Fire* both confounds expectations and makes absolute sense of the earlier episodes. In fact, it's so good that it tends to hide the fact that once Morris has played his trump card the story loses a little of its oomph, and after using guest star Timothy West so brilliantly early on leaves him with virtually nothing to do.

As the unflappable butler Soames, West is superb – infuriatingly calm in the face of multiple horrors; and as the young people – identified only by their hotel room numbers – are bumped off, one by one, Soames hovers, like a malevolent shadow. Sylvester McCoy is as impressive as he's ever been, back to guarded watchfulness to start off with; he gradually raises his performance as the play goes on, until finally evoking his twinkling cameo from the start of the TV Movie. These three audios have seen some of his finest performances for Big Finish.

Of the young hotel guests, only Amy Pemberton's number 18 gets the chance to show much character – determined even in the face of fear, compassionate and moral, she's virtually companion material, and strikes up a strong rapport with the Doctor. Her fellow captives – a nervous man, a bolshie woman and a smug bloke – are clichés, although that's understandable given the type of story Morris is emulating.

Ending with an open question that practically demands a follow up – soon – *House of Blue Fire* ends this superior Seventh Doctor trilogy on a suitably high note. **MATT MICHAEL**

Serpent Crest: The Broken Crown

AUDIO DRAMA AudioGO

WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor) and Susan Jameson (Mrs Wibbsey)
RRP £10.20 (CD), £6.79 (download)

Following an enjoyable first story, *Serpent Crest* settles down with an altogether creepier and contained adventure about a frightened and isolated boy whose features are hidden by a paper mask. It's 1861 and by means of a wormhole, the Doctor and Mrs Wibbsey tumble back to Earth in hot pursuit of the Skishtari egg, a deadly life-form that the Doctor is determined should never hatch.

Arriving in an English village, the Doctor discovers the wormhole has delivered them a number of years too late, and the Skishtari egg and the space module it crashed in are nowhere to be found. Choosing a pub as a good place to start asking questions, the Doctor learns things are not well in the village. People are disappearing, and a run-in with the local vicar brings the discovery of something very unusual locked up in the Rectory.

The Broken Crown has something of the Christmas ghost story about it, the type where storms rage and clergymen keep dark secrets from the rest of their parishioners. Early on, it appears as if the Doctor's hunt for the Skishtari egg will be merely the MacGuffin that ties this series of adventures together. But by the time the story introduces us to Andrew, the boy in the paper mask (Guy Harvey), it's clear the series has more intricacies than that. Magrs' previous Fourth Doctor audio series, *Hornets' Nest* and *Demon Quest*, were content to keep the links between stories quite loose. *The Broken Crown*, on the other hand, has already forged a strong connection with first story *Tsar Wars* and so far the series seems all the better for it.

STARRING TOM BAKER
DOCTOR WHO
THE BROKEN CROWN
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE!

Andrew is the story's star attraction. Tutored at home and despised by his nursemaid, he's half hard-done-by Victorian waif, half sinister child of the *Village of the Damned* type. Harvey captures Andrew's sense of otherness brilliantly. All the best parts of the story involve him, and the true nature of his identity certainly, to this reviewer at least, came as a genuine surprise. Also on good form are Terrence Hardiman as Reverend Dodds and Tom Baker himself, rolling back the years as he once more bothers a local landlord for a bottle of ginger pop.

Magrs is clearly very good at this kind of period chiller. *A Sting in the Tale*, the best story of *Hornets' Nest*, also poked about in the past with a tale about a sinister alien that had been given religious protection. So, with the effectiveness of its nervous Rectors and quiet oak-panelled environs, it's rather a shame the last ten minutes or so should suddenly go a bit bonkers, with the appearance of a fire-breathing dragon and an attempt to reach for the kind of noisy spectacle you associate with a Christmas Special. As it swoops about the village green, it feels tacked on just to give the story an exciting climax that, in truth, it doesn't need; the story demands something a bit more gothic and atmospheric. That is, after all, precisely what makes the majority of what comes before so intriguing and enjoyable. **VANESSA BISHOP**

Companion Chronicles: The Specials

AUDIO READINGS Big Finish

CONTAINS *The Three Companions; The Mists of Time; Freakshow*
WRITTEN BY Marc Platt; Jonathan Morris; Mark Morris
PERFORMED BY Anneke Wills, Nicholas Courtney, John Pickard; Katy Manning; Mark Strickson
RRP £25.00 (CD box set)

Bringing together no fewer than five of the Doctor's best friends, this box set of special *Companion Chronicle* releases makes available exclusive or rare stories for the first time.

The centrepiece of the collection is *The Three Companions*, originally released in 12 mini-episodes tagged onto the regular range releases. It unites Polly, the Brigadier and Thomas Brewster in a battle against environmental catastrophe, marauding aliens and ghostly planets. Written by Marc Platt, it shows the author's usual flair for outlandish fantasy environments and haunting imagery. That's clearest in the first episode, which focuses on a trip Polly took with the Second Doctor, Ben and Jamie to an uninhabited planet on the edge of space, which is succumbing to a final catastrophe. Polly's adventures against the vicious Gathernauts are enough to whet the appetite of the Brigadier. He shares his own tale of an impromptu trip in the TARDIS and his adventure with an interplanetary Han Solo wannabe aboard a runaway train. Meanwhile, Thomas Brewster ties up the loose ends and makes sense of the connections between the two adventures.

BIG FINISH
DOCTOR WHO
THE COMPANION CHRONICLES
THE SPECIALS
THE THREE COMPANIONS · THE MISTS OF TIME · FREAKSHOW

It's clearly a joy to hear Nicholas Courtney one last time, sounding full of vigour and as exasperated and amused by the Doctor as usual, while both Anneke Wills and John Pickard are spirited and fun. And while the play occasionally betrays its adventure serial format, it moves along quickly and makes the most of its three participants.

The second, and strongest, story is *The Mists of Time* by Jonathan Morris, a Jo Jones chronicle about a journey to a planet of ghosts. With swirling, magnetic storms above, something lurking in the hazy mists, and echoes of the past intruding into the present, the play has a creepy, crepuscular atmosphere aided by fantastic sound design. And while hinging the plot on historic mistakes of the Time Lords veers dangerously close to *Underworld*, the climax of the play is an M Night Shyamalan-style classic that sticks in the mind.

Finally, Mark Strickson stars as Turlough in *Freakshow*, by Mark Morris. Strickson still convinces as the whining, paranoid companion, beginning the story – as usual – arguing with Tegan. But his experiences in the unpleasant showman, Winklemeyer's, travelling show, and his encounter with the Wild Man of Borneo bring out a more sensitive side of the character, and give Strickson the chance to do something different. For that alone, the play is worth a listen.

Buy the *Companion Chronicles* box set for Nick Courtney's last audio hurrah. Treasure it for *The Mists of Time*, with *Freakshow* as a neat if inessential bonus. Whichever way, you can't go wrong. **MATT MICHAEL**

> **'It's clearly a joy to hear Nicholas Courtney one last time, sounding full of vigour...'**

Torchwood: The Lost Files

AUDIO DRAMAS AudioGO

CONTAINS *The Devil and Miss Carew, Submission, The House of the Dead*
WRITTEN BY Rupert Laight; Ryan Scott; James Goss
STARRING John Barrowman (Captain Jack Harkness), Eve Myles (Gwen Cooper), Gareth David-Lloyd (Ianto Jones)
RRP £30.00 (CD box set)

Torchwood fans who may have struggled with its recent ten-part American co-production *Miracle Day* will delight in these three dramas, made for Radio Four, that are the post-Series Two *Torchwood* of old – a 45-minute, largely Wales-located story, complete with Jack, Gwen, Ianto, the Hub, the SUV, the 'Beyond the Government, outside the Police' intro and – one would like to imagine – a proper RAF-issue great coat for Jack.

Torchwood's insistence at mining this period has, in some ways, been forced upon it. 2009's radio plays had to keep the secret that Ianto Jones was going to die in Series Three's *Children of Earth*, and of an ending that implied Jack abandoning Torchwood altogether. What these dramas underline, however, is how *Torchwood's* format was right from the very start. *Children of Earth* might have been a critical triumph but it was still just one story against a series that used to tell 13 a year.

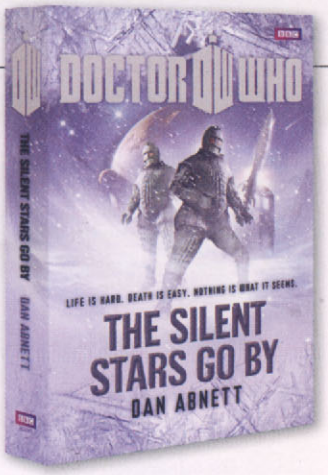
The Lost Files works as a mini-series in its own right. The stories don't necessarily connect but listening to them in any order other than the one they're presented would certainly lessen some of their impact. Rupert Laight's *The Devil and Miss Carew* pushes Gwen to the fore and focuses on the mystery of a nursing home and why a terminally ill octogenarian should suddenly become so healthy and return to her work as head of a computer company. The story does for radio what the Tenth Doctor's *The Idiot's Lantern* did for television, and plays with the interesting idea that all aliens aren't necessarily as technically advanced or as adept as we are.

Submission, by Ryan Scott, sees Torchwood heading off to Tokyo on a combined Torchwood/UNIT mission to investigate a distress call coming from the deepest part of the ocean – the Mariana Trench. With the majority set aboard a specially-constructed four-man sub, this is a claustrophobic drama that explores the tensions between the team. There's another old flame for Ianto and, with an alien that can read peoples' minds, plenty of awkward moments for Jack and co once it starts to root about in their thoughts.

Final play *The House of the Dead* by James Goss starts out feeling like the hokiest of the set – a séance story set in the most haunted pub in South Wales – but its CD sleeve, showing Jack wearing the Resurrection Glove is a reminder of how well *Torchwood* has handled this kind of material in the past. This tale is no exception. Focusing more on Jack and Ianto, Goss weaves in a Lovecraftian world of death-eating super-demons banished from the Earth but always looking for a route back. Comparisons to Series One's *End of Days*, where the great beast Abaddon escapes from the Rift, are obvious; but where that episode went for spectacle, *The House of the Dead* goes for the heartache of personal loss.

All three plays feature excellent performances from those involved. *The House of the Dead*, however, sees everyone go that extra mile. Its last third is *Torchwood* gold and shouldn't be missed by anyone… **VANESSA BISHOP**

TORCHWOOD
THE LOST FILES
BBC



The Silent Stars Go By

HARDBACK NOVEL BBC Books

WRITTEN BY Dan Abnett
FEATURING The Doctor, Amy and Rory
RRP £12.99

Christmas seems to start earlier every year, doesn't it? That's certainly how it felt, as I settled down with a mince pie and a glass of sherry to read this special, festive-flavoured Eleventh Doctor novel.

Set on the planet Hereafter, a human colony world of the far future suddenly encased in snow, *The Silent Stars Go By* gets top marks for atmosphere. Evoking memories of icebound horror stories such as *The Thing* and *The Seeds of Doom*, writer Dan Abnett gives us something very nasty lurking in the snowdrifts, hunting down the inhabitants of Beside and putting the pioneers on this fragile new settlement in mortal danger.

It's no surprise – given they're all over the cover – that the Ice Warriors make their long-awaited return. And the Martians have rarely been done better, with Abnett really playing up their size and sheer brute strength. The first half of the book takes the form of an extended chase, recalling the Ice Warriors' original appearance as they hunted Victoria through ice tunnels, and emphasising their unstoppable, relentless nature. Like a horror movie villain, they just keep coming. But Abnett remembers that the Martians aren't mindless monstrosities. As the book unfolds, we get a far greater sense of their martial culture and honour system, and start to realise that they are not entirely villainous.

Just as he gets the monsters right, so Abnett perfectly captures the dynamic of the Eleventh Doctor's team: the Doctor, all angular awkwardness and spiky brilliance; Amy watchful but impulsive; Rory tagging along but ever dependable. Their opening scene reads like the novelisation of a yet-to-be-aired (and pretty fantastic) episode. Better still, the future-primitive world of Hereafter is economically but convincingly sketched, with its own, language and culture. Because of this, it's easy to imagine what this story looks like, and to immerse yourself in the novel. *The Silent Stars Go By* is perfect for devouring after Christmas lunch as the shadows lengthen and the fire crackles. **MATT MICHAEL**

COMING SOON...

The Elite

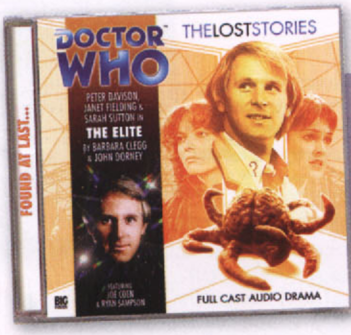
AUDIO DRAMA Big Finish
WRITTEN BY Barbara Clegg and John Dorney
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa)
ALSO STARRING Joe Coen (Aubron), Ryan Sampson (Thane), Derek Carlyle (Alaric), Joannah Tincey (Stemp), John Banks, (Garthak), Ellie Burrow (Ella)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 OCTOBER

So far, Big Finish's range of unmade *Doctor Who* television scripts has adapted for audio an abandoned Sixth Doctor season, a speculative Seventh Doctor season, and a handful of missing adventures for the First and Second Doctors. Several of those Doctors are returning for the third run of *The Lost Stories*, but when it kicks off in October, it's the Fifth (Peter Davison) who'll be manning the TARDIS, as he makes his début appearance in the series alongside companions Nyssa (Sarah Sutton) and Tegan (Janet Fielding). Their highly-anticipated run of three found adventures begins with *The Elite*, adapted by John Dorney from an original pitch by Barbara Clegg.

"There were originally about two and a half pages of typewritten storyline," John recalls. "I would say the outline had about enough material there for two, maybe three episodes. It was pitched, and work had been done on it, but I'm not quite sure when it was pitched for. It needed expansion and some extra material to build it up to four episodes, so in our version, after the third episode, it essentially stops being Barbara Clegg's story and becomes mine."

Clegg's version of *The Elite*, John explains, is "essentially a story about fascism. It was about a fascist society, about fascist children. I found that quite interesting – it reminded me very much of a German film called *The Wave*, where a schoolteacher was asked by his pupils, 'Why did the German people not fight back in World War Two? Why did they just go along with it?', and he decided to show them rather than tell them, and accidentally created a fascist organisation within his school! We couldn't use children though, so I had to age them up, because if you're using children in that context it becomes about moral responsibility. Suddenly, if they're killing people, you have to be really careful.


DOCTOR WHO
THELOSTSTORIES
FOUND AT LAST...
PETER DAVISON, JANET FIELDING & SARAH SUTTON IN
THE ELITE
BY BARBARA CLEGG & JOHN DORNEY
FEATURING JOE COEN & RYAN SAMPSON
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The TARDIS takes the Doctor, Tegan and Nyssa to a domed city on a planet scarred by warfare. A world where everyone is young, and fighting for the glory of the Elite... Hidden away in The Cathedral of Power, the High Priest is watching. It knows the Doctor, and his arrival changes everything...

"But that seemed to me to be an area the script was playing in. People often talk about *Doctor Who* monsters as being fascist metaphors, and I can see how they are – especially when it's stuff from the 1960s, when the War was still in living memory – but I don't think anyone ever really *does* anything with that beyond 'Ooh, they're scary and they kill people!'. I think the psychology of why people became Nazis is more interesting than 'They're scary'. The point is that what theoretically makes a monster scary isn't their appearance, isn't their weaponry, isn't what they say; it's what they represent on an emotional level, and the fact that most of us, living in the right circumstances, could become that. There's every chance we could have that outlook because that blind hatred is such an easy thing for people to latch onto without knowing, and that's what I wanted to explore."

> **"If people guess what happens at the end of Part Three of *The Elite*, I will be amazed!"**

Something that happens at the end of *The Elite*'s third episode makes that point – and is also very surprising. "People might guess what happens at the end of Part Two," admits John, "but if they guess the end of Part Three, I will be amazed." But any more than that, John will not say. "This one is a very tricky one to talk about," he grins. "But I will say that it's got some original ideas, and lovely moments. And the Doctor gets threatened with execution for the most entertaining thing imaginable!" **DAN TOSTEVIN**

BUY IT BECAUSE: It's the first of an untapped era of *Lost Stories*.

The Many Deaths of Jo Grant

AUDIO READING Big Finish
WRITTEN BY Cavan Scott and Mark Wright
FEATURING The Third Doctor and Jo Grant
READ BY Katy Manning
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 OCTOBER

Katy Manning returns to *The Companion Chronicles* in *The Many Deaths of Jo Grant*, reprising her role as the eponymous Third Doctor companion – and writers Mark Wright and Cavan Scott were inspired by Katy herself.

"It all came from working with Katy and talking about her time on *Doctor Who*," Cavan recalls. "She totally believes in Jo, and the character has stayed with her for a long time. She knows her inside out. I think that sometimes she's a bit... 'annoyed' isn't the right word, but maybe *miffed* at the way Jo's written. She's sometimes written as a bit of an airhead, which *is* part of that character, but she's fiercely loyal to the Doctor. She'll do anything for him."

"For Katy, it's that loyalty that defines Jo," Mark says. "That came out very early in developing *Many Deaths* and something we – and Katy – were very keen to focus on."

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
THE MANY DEATHS OF JO GRANT
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Since meeting the Doctor, Jo has laughed till she thought she might burst. She's also shed a few tears, but has lived more than she ever thought possible. Now, as a strange spaceship materialises over UNIT HQ and an injured Doctor returns to Earth, it is Jo's time to die. Again, and again, and again...

"In the TV series, there were a few times when Jo Grant was willing to sacrifice herself to save the Doctor's life," agrees producer David Richardson, "and so this story is about Jo's willingness to sacrifice herself, and why she'd do it. It's basically about Jo's connection to the Doctor, and how that could be abused."

"That was the spark," Cavan confirms, "talking those things through with Katy."

"Which is such a joy, to be able to discuss these ideas directly with the actress," Mark continues. "It makes the process very natural and very exciting. Katy thinks very seriously about Jo and how she's perceived."

"And then Mark came up with an idea." Cavan says. "The episode starts with Jo waiting for the Doctor to return. It's just after *The Three Doctors*, so he's travelling again, and he's gone walkabout. The Brigadier is furious – he thinks he's never going to see the Doctor again. But, of course, he comes back – and just as the TARDIS materialises, a massive ship descends over UNIT HQ..."

The adventure is one that David is very proud of. "It's one of those gear-shifting storylines," he enthuses. "This is one of those *Companion Chronicles* that breaks the mould a little; it plays with story structure in a very interesting way. But to reveal how would be to spoil it..." **DAN TOSTEVIN**

BUY IT BECAUSE: It gives brilliant insight into another side of an enduring character.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

OCTOBER

MONDAY 31

DVD/Blu-ray

- ***The Sarah Jane Adventures: The Complete Fourth Series*** [Sarah Jane, Rani, Clyde, Luke, K9, Eleventh Doctor, Jo; Fourth Doctor] [Contains *The Nightmare Man*, *The Vault of Secrets*, *Death of the Doctor*, *The Empty Planet*, *Lost in Time*, *Goodbye Sarah Jane Smith*; *Doctor Who – Pyramids of Mars*] 2|entertain £20.42/£25.52

BBC DVD
The Sarah Jane Adventures
The Complete Fourth Series
PG

CDs - AUDIO DRAMA

- ***The Silver Turk*** by Marc Platt [Eighth Doctor and Mary Shelley] Big Finish £14.99
- ***The Lost Stories: The Elite*** by Barbara Clegg and John Dorney [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99 See above

CD - AUDIO READING

- ***The Companion Chronicles: The Many Deaths of Jo Grant*** by Cavan Scott & Mark Wright [Third Doctor, Jo, the Brigadier] Big Finish £8.99 See above

NOVEMBER

THURSDAY 3

CD - TALKING BOOK

- ***The Silent Stars Go By*** by Dan Abnett [Eleventh Doctor, Amy and Rory] AudioGO £17.30

CD - AUDIO DRAMA

- ***Serpent Crest 3: Aladdin Time*** by Paul Magrs [Fourth Doctor and Mrs Wibbsey] AudioGO £10.20 See page 93

Serpent Crest: Aladdin Time

AUDIO DRAMA AudioGO

WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor), Susan Jameson (Mrs Wibbsey), Andrew Sachs (Scarf), Terrence Hardiman (Gryphon)
RRP £10.20 (CD), £6.79 (download)

RELEASED 3 NOVEMBER

STARRING TOM BAKER
DOCTOR WHO
SERPENT CREST
ALADDIN TIME

WHAT'S IT ABOUT?

Trapped in an underground network of tunnels, the Doctor and Mrs Wibbsey help a young boy called Aladdin search for an ancient lamp. Perils await them on their quest to find both the lamp and a way out of this world where the normal laws of physics seem not to apply...

Serpent Crest has already been a varied series – theres been a mystical space opera and a spooky ghost story so far, and *Aladdin Time* presents yet another different flavour. "This is how I write!" insists writer Paul Magrs. "Lots of different styles and settings, tessellated together into a bigger pattern..."

"There's a definite mystical, magical feel about this one," says commissioning editor Michael Stevens. "The Doctor, Mrs Wibbsey and their newfound friend Aladdin are trapped underground – in a literal Aladdin's cave – and quickly discover that the normal rules of physical being don't apply here. Furthermore, they realise that someone appears to be telling this story for them..."

"It's one of my favourite styles," Magrs explains. "We're in 'Arabian Nights' territory – with underground vaults of treasure and genies and lamps and magicians and monsters... and Scheherezade to tell us an exotic tale. It's all about sorcery and adventure – and an extremely surprising star turn."

Indeed – as ever, this release is not short of impressive behind-the-mic talent. "Sophie Ward is the Storyteller who appears to be narrating the Doctor's every move," Stevens reveals. "Terrence Hardiman returns to the fold, as do Simon Shepherd and Su Douglas – but here they are the Gryphon, the Magician and the Toad respectively. And then there is Andrew Sachs, whom everyone was delighted to welcome to the recording. Tom was particularly pleased to work with Andrew again – they worked in radio drama some years ago. In terms of special things to listen out for, the people and places in this one are not as they seem, so keep an ear on them all..."

But what about this series as a whole? Rumours suggest that this story is building to an apocalyptic climax... "I can tell that you're expecting the Doctor, Mrs Wibbsey and Nest Cottage to disappear down a Time/Space crevice at the end of this current series!" Stevens chuckles. "Well, who knows what may happen? OK, some of us do – certainly there are monumental changes on their way in Hexford. 'Apocalypse' is not such a badly chosen word..."

"I can't say anything about the climax!" Magrs protests. "The last two episodes have elements that will surprise and delight us all. And they aren't obvious ones, either. I really don't want to spoil that revelation. Not long now – they'll be with you by Christmas!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's just like the Arabian Nights tales themselves – like an intricately patterned carpet.

The Sarah Jane Adventures: Children of Steel and Judgement Day

AUDIO READINGS AudioGO

WRITTEN BY Martin Day; Scott Gray
FEATURING Sarah Jane Smith, Clyde Langer, Rani Chandra, and Sky
READ BY Anjli Mohindra; Daniel Anthony
RRP £6.10 each (CD)

RELEASED 10 NOVEMBER

Children of Steel and *Judgement Day* are the final releases in AudioGO's original series of *The Sarah Jane Adventures* stories. "I knew toward the end of last year that Elisabeth might not be available to record these stories," explains commissioning editor Michael Stevens, "so we commissioned scripts which didn't have to depend on Sarah Jane's first person narration. Elisabeth was a wonderful reader, and I know she enjoyed narrating these adventures each year; but she was fortunate to have some talented co-stars in the TV series, and two of them read this year's stories. For both Daniel and Anjli, it was their first time recording a full-length story for audio, but they have both done a really superb job."

Children of Steel is by experienced audio writer Martin Day. "Martin tells a story which is great fun to visualise because of its evocative locations," reckons Stevens, "and which has a fabulous protagonist in the form of the robotic Adam..."

It's Martin's first dabblings in the world of Sarah Jane. "It certainly went through more rewrites than much of my *Doctor Who* stuff," the writer points out. "The intention had originally been for Lis to read it," Day continues. "When I heard she had died, I wasn't sure for a while if the book would go ahead – but after much thought by AudioGO and the production team, I was told to write it in the third person."

The other title comes from a writer familiar to **DWM** readers – Scott Gray, editor of **DWM**'s comic strip. "We're thrilled with Scott's script," says Stevens. "His story has a poignant epilogue, seen through Rani's eyes, and I think it's a fitting tribute to the character – and the actress – we know and loved as Sarah Jane..."

"Writing a comic script tends to mean edging along inch by inch," Gray reveals, "constantly checking the panel-count, the page-count and the word-count. But I was sprinting with this script – it was terrific! *Judgement Day* puts Sarah Jane in a very uncomfortable spotlight. She's forced to look back on her life, including her time with UNIT and the Doctor, and justify the decisions she made. Like the Doctor, Sarah Jane's actions have a major impact on people's lives, and often on the entire world – but is it always a positive one...? I'm so glad Anjli is reading it – we see a lot of the story through Rani's eyes, and her relationship with Sarah Jane is crucial to the plot..." **DAVID DARLINGTON**

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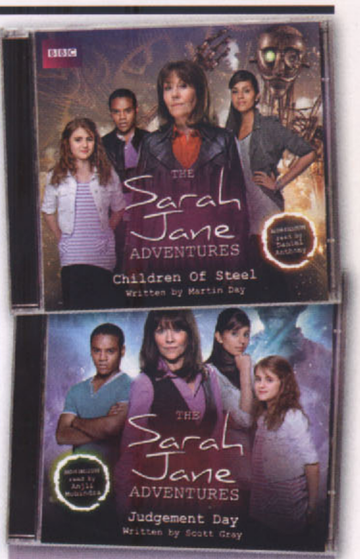
> **"Sarah Jane's actions have a major impact on the world - but is it always a positive one...?"**



WHAT'S IT ABOUT?

CHILDREN OF STEEL: Clyde is dragged along to an auction of antiques, where one particular lot has caught Sarah Jane's attention. It looks like the head of a robot – from a time before the word 'robot' was even coined...

JUDGEMENT DAY: As flaming creatures go on the rampage, Clyde and Sky confront a mysterious magician. Meanwhile, Rani finds her faith in her mentor faltering, as Sarah Jane Smith faces alien justice…

MONDAY 7

BOOK - NON-FICTION

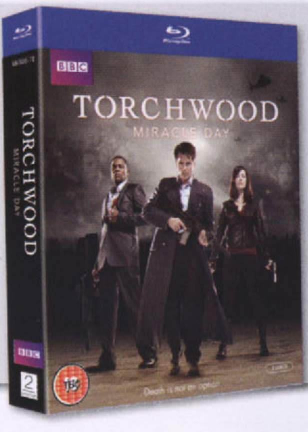
■ ***Elisabeth Sladen: The Autobiography*** Aurum £20.00

THURSDAY 10

CDs - AUDIO READING

■ ***The Sarah Jane Adventures: Children of Steel*** by Martin Day [read by Daniel Anthony] [Sarah Jane, Rani, Clyde, Sky] AudioGO £6.10 See above

■ ***The Sarah Jane Adventures: Judgement Day*** by Scott Gray [read by Anjli Mohindra] [Sarah Jane, Rani, Clyde, Sky] AudioGO £6.10 See above



MONDAY 14

DVD/Blu-ray

■ ***Torchwood: Miracle Day*** [Jack, Gwen, Rex, Vera, Esther, Rhys] 2|entertain £24.46/£29.35

■ ***Torchwood: Series 1-4 box set*** [Jack, Gwen, Ianto, Suzie, Owen, Tosh, Martha, Rex, Vera, Esther, Rhys] 2|entertain £61.27/£66.37

THURSDAY 17

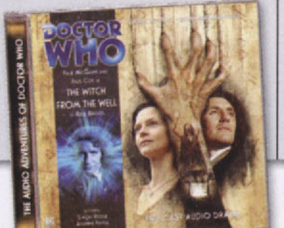
MAGAZINE

■ **DWM 441** Panini £4.50

WEDNESDAY 30

CDs - AUDIO DRAMA

■ ***The Witch from the Well*** by Rick Briggs [Eighth Doctor and Mary Shelley] Big Finish £14.99



■ ***The Lost Stories: Hexagora*** by Paul Finch, from a story by Peter Ling and Hazel Adair [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

CD - AUDIO READING

■ ***The Companion Chronicles: The First Wave*** by Simon Guerrier [First Doctor, Steven and Oliver] Big Finish £8.99

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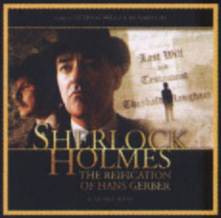
THE FINAL PROBLEM/
THE EMPTY HOUSE
(OCTOBER 2011)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THE REIFICATION
OF HANS GERBER
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EPISODES 8-13
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The second and final part of the latest series of *Doctor Who*, starring Matt Smith, Karen Gillan and Arthur Darvill, is available on DVD and Blu-ray from 2|entertain on 10 October. The set contains six amazing episodes – *Let's Kill Hitler*, *Night Terrors*, *The Girl Who Waited*, *The God Complex*, *Closing Time* and *The Wedding of River Song*, plus bonus features! We've **FIVE** copies of the DVD set, worth £25.52, to give away to readers who can answer this:

To whom does the Doctor get married in *The Wedding of River Song*?

- A Amy Pond
- B River Song
- C Craig Owens

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing these happy words of confirmation at the start: "I DO!"

SARAH JANE AUDIOS on CD!

BBC
The Sarah Jane Adventures
BBC
The Sarah Jane Adventures
Judgement Day
Written by Scott Gray

Two thrilling, brand new *Sarah Jane Adventures* are released on CD by AudioGO on 3 November – *Judgement Day* by Scott Gray, read by Anjli Mohindra (Rani) and *Children of Steel* by Martin Day, read by Daniel Anthony (Clyde). The CDs cost £6.10 each, and we've got **FIVE** pairs of stories to give away to readers smart enough to answer this:

What does Sarah Jane keep in her attic?

- A Mr White (a pocket computer)
- B Mr Smith (a supercomputer)
- C Mr Jones (Jo Grant's husband)

Phone **09011 542 223** to enter, or post your answer to the address below, remembering to put this stirring computer start-up theme at the start of your entry: "PAH! PAH! PA-PA-PA PA-PA-PA!"

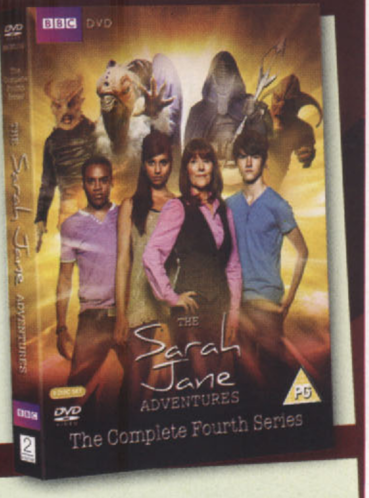
SARAH JANE ADVENTURES SERIES 4 on DVD!

The fourth series of *The Sarah Jane Adventures* is released by 2|entertain on 31 October, priced £20.42 on DVD and £25.52 on Blu-ray. The set includes six extraordinary stories starring Elisabeth Sladen as Sarah Jane, Daniel Anthony as Clyde, Anjli Mohindra as Rani, Tommy Knight as Luke and John Leeson as the voice of K9. In *The Nightmare Man*, the friends are trapped in their worst dreams; in *The Vault of Secrets* they encounter the Men in Black; in *Death of the Doctor*, they team up with the Doctor (Matt Smith); in *The Empty Planet*, Clyde and Rani find themselves alone on a deserted Earth; in *Lost in Time*, the gang goes on a quest though history; and in *Goodbye, Sarah Jane Smith*, Bannerman Road gets a new alien investigator. The release also contains a complete *Doctor Who* story featuring Sarah Jane – 1975's *Pyramids of Mars*! We've **FIVE** copies of the DVD to give away to readers who can answer this:

Which former TARDIS traveller does Sarah Jane Smith meet in *Death of the Doctor*?

- A Jo Jones (née Grant)
- B Barbara Chesterton (née Wright)
- C Rory Pond (né Williams)

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting this generous opinion of the Shansheeth at the beginning of your answer: "YOU ARE SO GORGEOUS!"



ALADDIN TIME on CD!

Aladdin Time is the third incredible full-cast audio adventure in the *Serpent Crest* series from AudioGO. The story stars Tom Baker as the Fourth Doctor, Susan Jameson as his trusty companion Mrs Wibbsey, Andrew Sachs as Scarf and Terence Hardiman as Griffin. The story is released on 3 November and is available on CD for £10.20 or to download for £6.79. To be in with a chance of winning one of **FIVE** magical copies, answer this question about one of its stars correctly...

STARRING TOM BAKER
DOCTOR WHO
ALADDIN TIME
SERPENT CREST

In which 1970s TV show did Andrew Sachs famously star as Spanish waiter Manuel?

- A *Fawlty Towers*
- B *Dodgy Dwellings*
- C *Benidorm*

Phone **09011 542 224** and leave your details to enter, or post your answer to the address below, starting with the Doctor's encouraging words to his friend: "I COME FROM BARCELONA."

THE ELITE on CD!

The Elite is a new, full-cast adventure starring Peter Davison as the Fifth Doctor, Janet Fielding as Tegan and Sarah Sutton as Nyssa. It's based on a story by Barbara Clegg which was originally planned for TV in the 1980s but never made. In *The Elite*, the TARDIS takes the Doctor, Tegan and Nyssa to a domed city on a planet scarred by warfare... The audio is available from *www.bigfinish.com* as a CD for £14.99, or to download for just £12.99, and if you'd like one of **FIVE** free copies, just answer this:

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FULL CAST AUDIO DRAMA

Which *Doctor Who* story by Barbara Clegg was broadcast on TV in 1983?

- A *Enlightenment*
- B *Entitlement*
- C *Befuddlement*

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this naive enquiry: "A LORD OF TIME... ARE THERE LORDS IN SUCH A SMALL DOMAIN?"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 20 October and close at midnight on Wednesday 16 November 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 439, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 16 November 2011. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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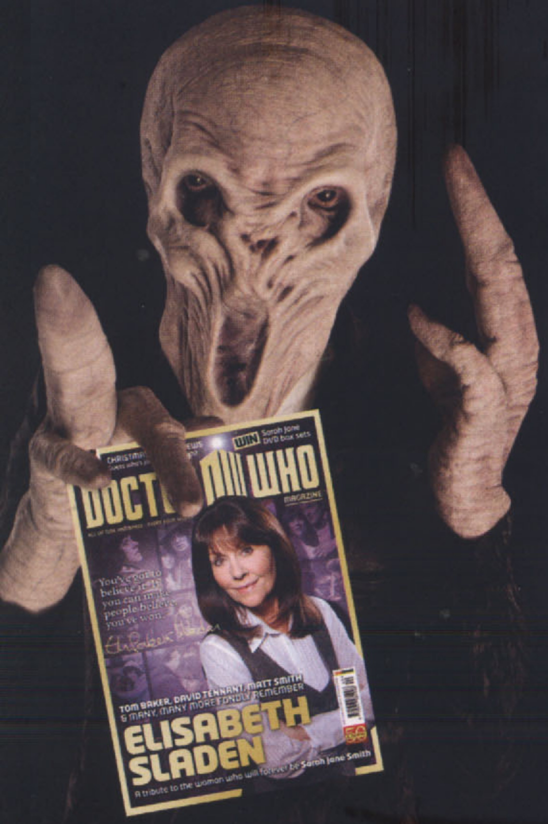
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CROSSWORD

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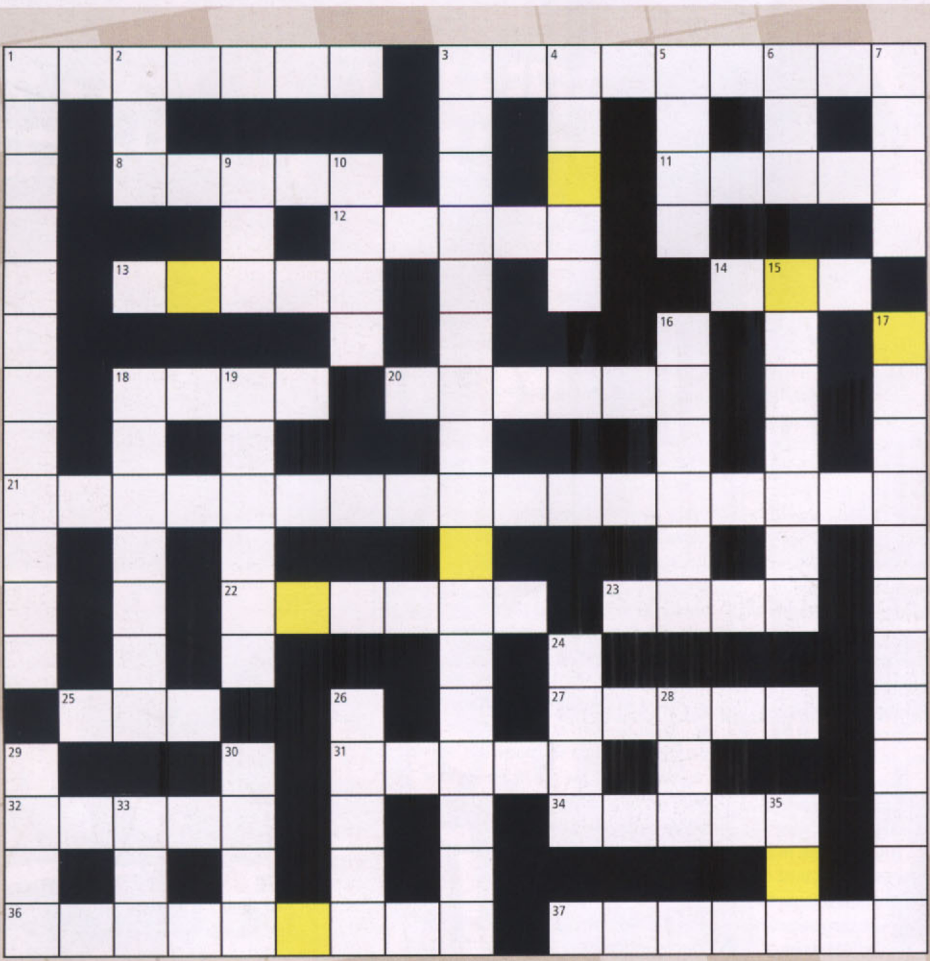
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CHRISTMAS SPECIAL NEWS
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A tribute to the woman who will forever be Sarah Jane Smith

ACROSS

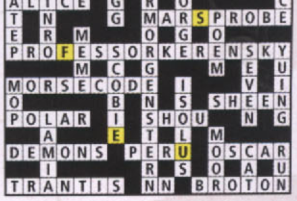
- **1** Zylok that assists Sarah Jane Smith (2,5)
- **3** Shape changing vessel used to administer justice (9)
- **8** St _____ - Cambridge College (5)
- **11** The Doctor and Leela headed here after receiving a distress signal (5)
- **12** The Wood Beast, for example (5)
- **13** The Box of _____ (5)
- **14** Story code of episodes featuring 37 Across (1,1,1)
- **18** Sarah Jane Smith's son (4)
- **20** Klineman Halpen's PA (6)
- **21** Investigated by Sarah Jane Smith around the time of the Bubbleshock campaign (8,2,3,4)
- **22** (and 27 Across) Title sequence designer (6,5)
- **23** Sarah Jane Smith's neighbour (4)
- **25** What the Editor called the Jagrafess (3)
- **27** See 22 Across
- **31** Native of Peladon (5)
- **32** His death was covered up by Janley (5)
- **34** The Cryons' home planet (5)
- **36** _________ Road - home to Sarah Jane Smith (9)
- **37** Used as an assassin by the Master (4,3)

DOWN

- **1** Magazine that employed Sarah Jane Smith as a journalist (12)
- **2** A black Dalek (3)
- **3** Garron's plan to swindle the Graff Vynda-K (3,5,9)
- **4** Employee of Sanderson and Grainger (5)
- **5** A tree (4)
- **6** The Doctor shared his with Melody Pond (3)
- **7** Princess who 30 Down thought might be a werewolf (4)
- **9** Initials of a *Doctor Who* script editor (1,1,1)
- **10** A gift from the Duke of Forgill (4)
- **15** Reptilian creatures (7)
- **16** She was engaged to the Doctor (6)
- **17** A black Dalek (5,7)
- **18** Sarah Jane Smith's aunt (7)
- **19** He proved himself to be a capable engineer (6)
- **24** *The Final* ____ (4)
- **26** (and 29 Down) Creature found on Vortis and, perhaps, Raxacoricofallapatorius (5,4)
- **28** A companion of the Doctor (3)
- **29** See 26 Down
- **30** A companion of the Doctor (4)
- **33** Entity that attacked the *SS Pentalian* (3)
- **35** A Mentor (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION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U E T S L C
BEAST PRIN CARTER
A R V G O
L B JABE E ZARBI
ALICE G R O C
T N G MARSPROBE
E R M O G O
PROFESSORKERENSKY
M C G M E U
MORSECODE I V I
O B N S SHEEN
POLAR I SHOU N G
A E T L M
DEMONS PERU OSCAR
I R S O A U
TRANTIS NN BROTON

LAST ISSUE'S PRIZE WORD: REFUSIS

WOTCHA!

The page that will remember her always.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS ...

#11 SARAH'S STUFFED OWL

When Sarah Jane Smith stomps off to pack her goodies in the closing minutes of *The Hand of Fear*, we hit a defining moment in *Doctor Who*. Up until this point, the show has never really dwelt on the idea that the Doctor's friends might accumulate possessions during their travels. In later years we'll get to view the memorabilia-packed TARDIS bedrooms of Romana, Adric and Tegan. Ace is seldom without her rucksack, and Rose packs in earnest before setting off with the Tenth Doctor – but until Sarah Jane shuffles into the control room at the end of *The Hand of Fear*, precariously piled up with knick-knacks like a contestant on *Double or Drop*, the series never really invites us to think about it. Where did Sarah pick up this stuff? A potted geranium, a tennis racquet, a battered old valise plastered with travel stickers: it's a rag-tag collection of oddments, incongruously suburban in tone, but that's the whole point: what hits us is the mundanity. All of a sudden the quotidian ordinariness of the companions' former lives, and the seismic impact that the Doctor has on them, are pushed into a new kind of focus. The suitcase and the geranium herald the moment when real life pitilessly intrudes. The dream is over, and Sarah's going home.

Packing for the paradise planet Florana...

And hogging the limelight in Sarah's hotchpotch of possessions is a cuddly toy. To be precise, it's a cuddly toy owl. Goodness knows where it came from. Perhaps it's been aboard the TARDIS ever since Sarah packed her togs for the paradise holiday on Florana that was so rashly promised at the end of *Invasion of the Dinosaurs*. Or maybe she picked it up along the way, although it's hard to imagine when. At the end of most stories we see Sarah boarding the TARDIS, visibly sans owl, although this isn't true of *Planet of Evil*, so there's a remote possibility that the stuffed strigiform might have been a parting gift from that nice Mr Vishinsky.

But wherever she got it from, Sarah's owl plays an unobtrusive part in the potent poignancy of that wonderful departure scene – so much so, that if you say 'stuffed owl' to any *Doctor Who* fan of a certain age, you're likely to trigger an instant emotional link to the childhood trauma of Sarah's first farewell. So you can imagine the feelings which whirled through my distracted bonce when, as a daydreaming teenager, I learned of the existence of an old poem called *The Stuffed Owl*, written two centuries earlier by none other than the sometime Poet Laureate and king of the Romantics, William Wordsworth. Despite its top-drawer pedigree, the poem owes its reputation not to any particular excellence; on the contrary, it is famed in literary circles as one of the most ludicrous trifles ever to spill forth from Wordsworth's prolific pen. It's considered absurd, whimsical and laughable. In fact, its notoriety is such that there's even a celebrated anthology of bad verse entitled *The Stuffed Owl*.

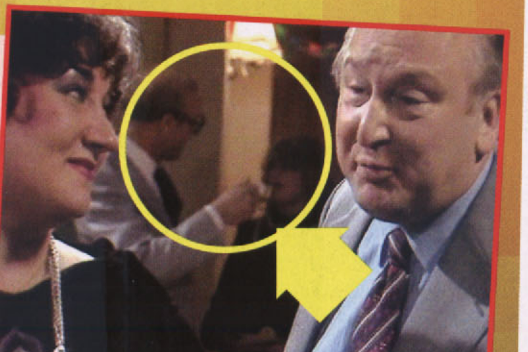
She's packed her goodies and she's going home.

The poem's gruesome reputation is chiefly down to its subject matter, which seems at once eccentric and inane: it was inspired by a bedridden lady of Wordsworth's acquaintance who found comfort in projecting her dreams of escape onto the inanimate bird that perched above her sickbed. You can probably tell what's coming next, and yes, you'd be absolutely right. When I pick up *The Stuffed Owl* and read it, I don't think about what a silly poem it is. I think of Sarah Jane at the end of *The Hand of Fear*, wistfully gazing up into the sky in freeze-frame, and I find the whole thing extraordinarily moving. Here's how the poem ends:

The presence even of a stuffed owl for her
Can cheat the time; sending her fancy out
To ivied castles and to moonlight skies,
Though he can neither stir a plume,
nor shout;
Nor veil, with restless film,
his staring eyes.

Till we meet again, Sarah.

SUPPORTING ARTIST *of the month*



'Fruit cup!' announces Moreton Harwood's premier party-flinger Howard Baker, adding an impishly bacchanalian 'Not as innocuous as it looks!' for good measure. And if the background evidence at Howard and Juno's pre-Christmas drinks soiree is anything to go by, he's not wrong. We're precisely 23 minutes into *K9 and Company*, and while the urbanely avuncular and wholly unsuspicious newspaper editor Henry Tobias is blithely dismissing the affair of Aunt Lavinia's brouhaha, the bespectacled partygoer behind him is waving a goblet around with the most curious abandon. Busily engaged in a textbook display of background party rhubarbing, our hero rocks about on his heels, performs a couple of comedy hiccups with his entire body, and gamely feints at least four suggestions of raising his goblet to his mouth without ever quite going so far as taking a sip. Either he's had too much of Juno's fruit cup already, or else he doesn't much fancy it. Luckily for him, Sarah Jane Smith is in the foreground, so nobody's ever going to notice his entertainingly bouncy performance. Well, almost nobody.

POLICE CORRUPTION? INTERCEPTED MESSAGES? AN EVIL NEWSPAPER EDITOR WHO LIVES NEAR CHIPPING NORTON? WELL I NEVER!
THE GUARDIAN
HECATEGATE!

Sarah Jane TOP TEN

- GOODBYE BANNERMAN ROAD
- ME & MR SMITH
- U GOT THE LUKE
- HERE COMES THE BANE AGAIN
- THE GREEN GREEN GRASKE OF HOME
- I'M ANDY PANDY, FLY ME
- RUNNING UP THAT HILLVIEW ROAD
- THE TELEOLOGICAL SONG
- MURDER A CUP OF TEA ON THE DANCE FLOOR
- IN THE BLUE RIDGE MOUNTAINS OF LAVINIA

THE SIX FACES OF DELUSION

Five of these scoops are worthy of *Metropolitan Magazine*. The other wouldn't make it into the *Moreton Harwood Standard*. Can you spot the non-story? Answer at the bottom of the page.

1 'Good morning Sarah Jane, and how are you today?' is a line from *A Friend of Mine*, a 1973 song by the chart-busting pop legend Gilbert O'Sullivan, released just a few weeks before *The Time Warrior* was aired.

2 Although Sarah Jane's oft-mentioned employer is fictional, there was a real-life *Metropolitan Magazine* in the early twentieth century. For several years its editor was the former US president Theodore Roosevelt.

3 There is no Hillview Road in South Croydon, but ironically there is one in Aberdeen, the city which Sarah later reveals to have been the TARDIS's landing site in *The Hand of Fear*.

4 In Henry James's 1880 novel *Washington Square*, there's a leading character called Aunt Lavinia. She was played by Maggie Smith in the 1997 movie version.

5 There's a Capital FM radio presenter called Luke Smith. His many voiceover credits include TV commercials for the *Doctor Who DVD Files* magazine.

6 There's a British record producer called Clive Langer. His many credits include albums by Madness, Morrissey, Elvis Costello and Dexys Midnight Runners.

ANSWERS: page 92 – It's Rocco Colasanto on the Time-Space Visualiser; page 97 – Just for Fun! 1980, the issigri family, the Abzorbaloff and Kara. The Six Faces of Delusion The discredited story is number 6 – but only just. The record producer in question is called *Clive* Langer. His greatest hits include *Baggy Trousers* by Madness, *Come On Eileen* by Dexys Midnight Runners, and *Absolute Beginners* by David Bowie. Not bad, eh?

NEXT ISSUE...

CYBERMEN...
DALEKS...
A TIME-TRAVELLING JAPANESE GIRL!

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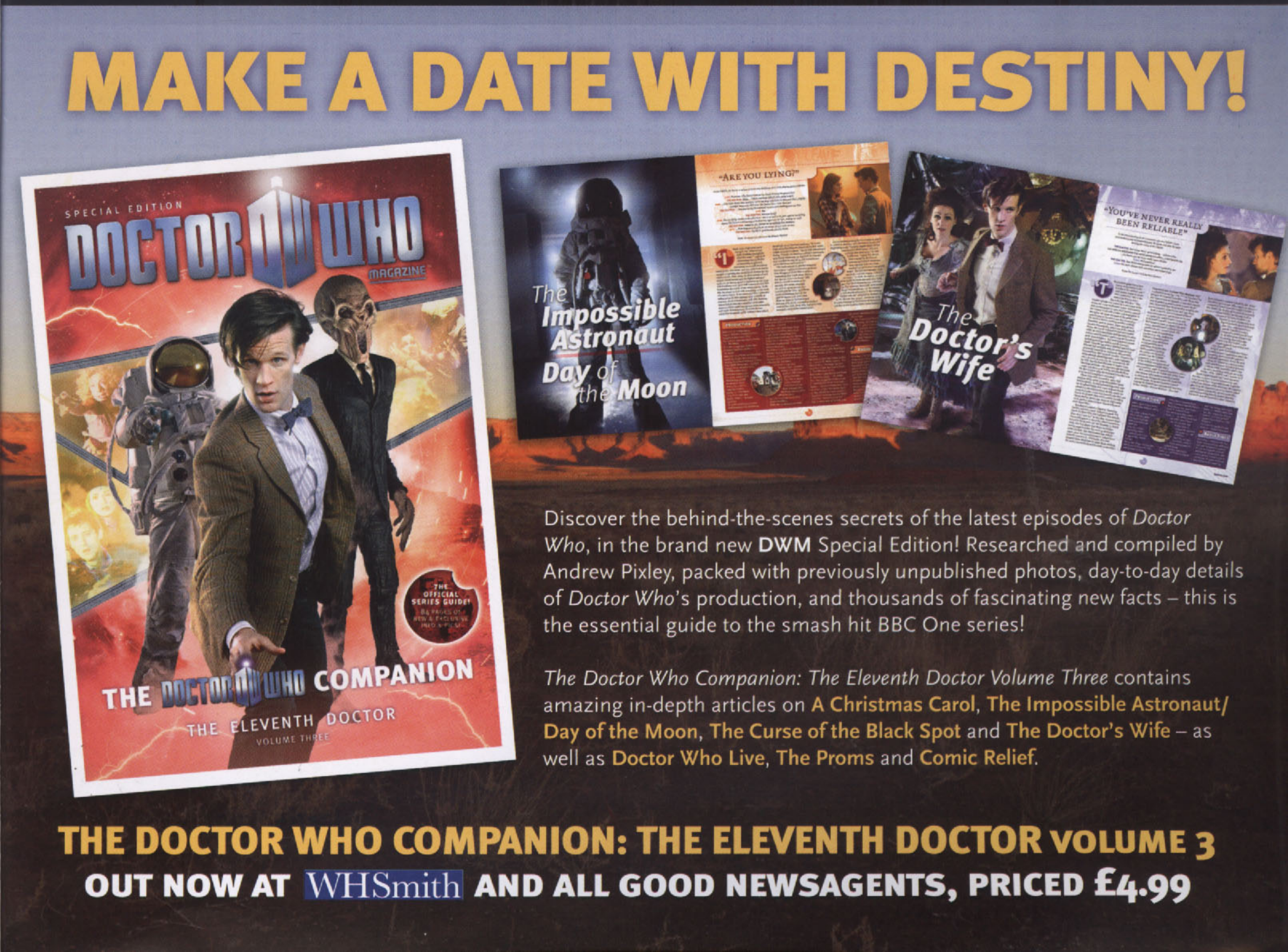
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